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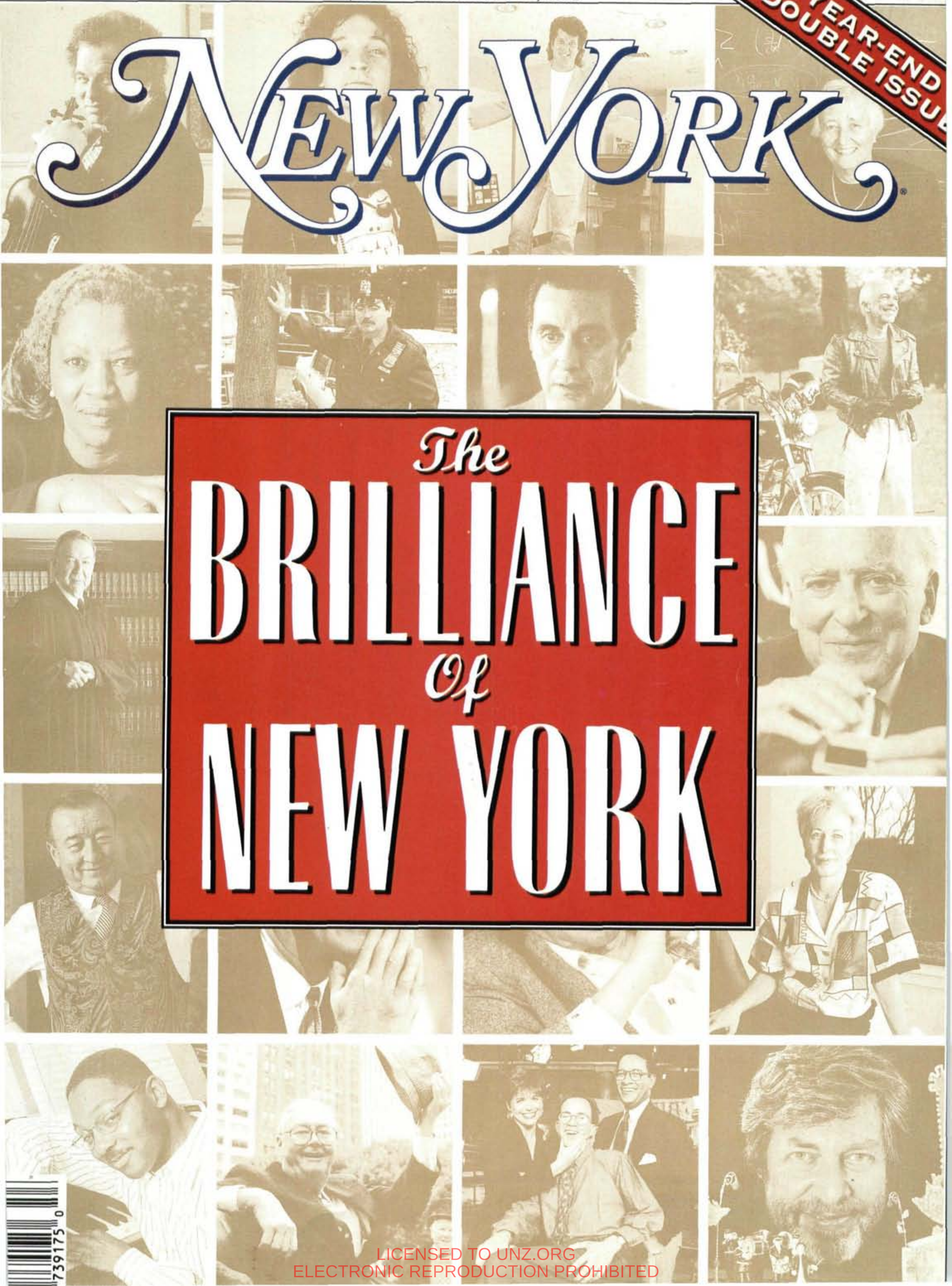
NEW YORK

YEAR-END DOUBLE ISSUE



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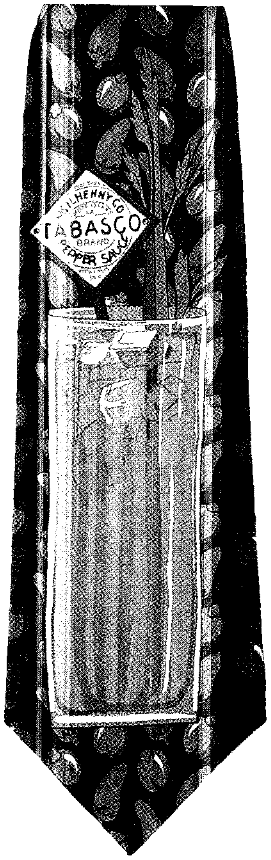
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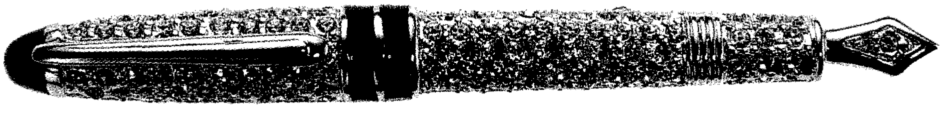

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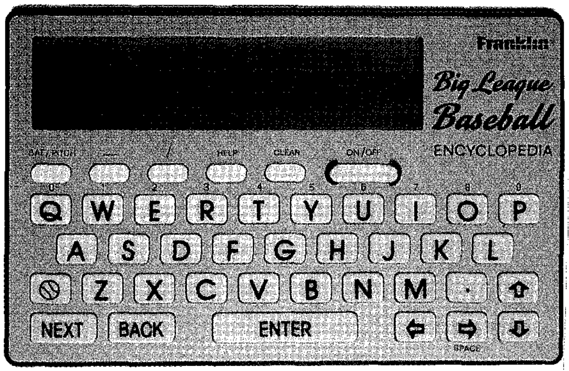
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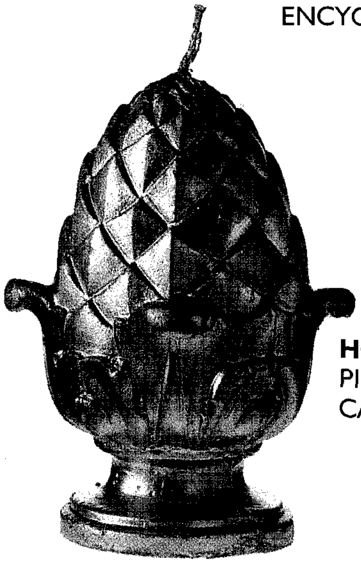

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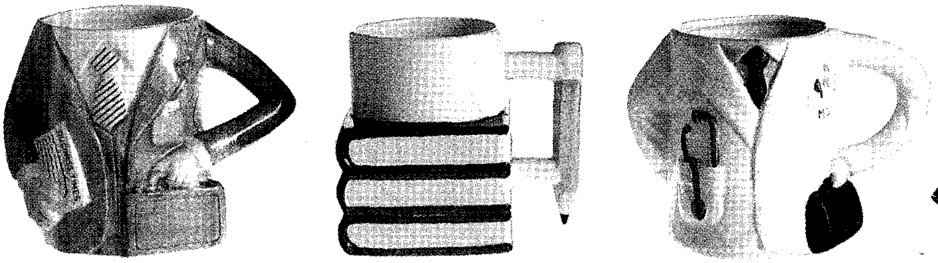

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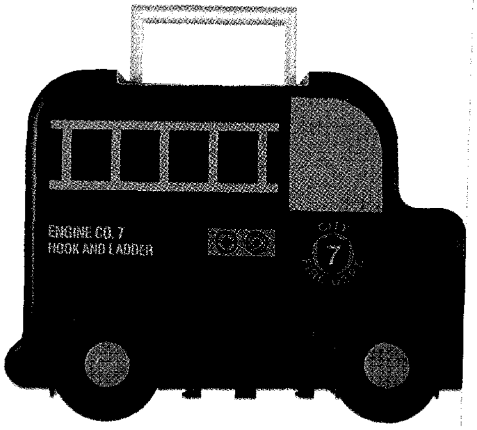
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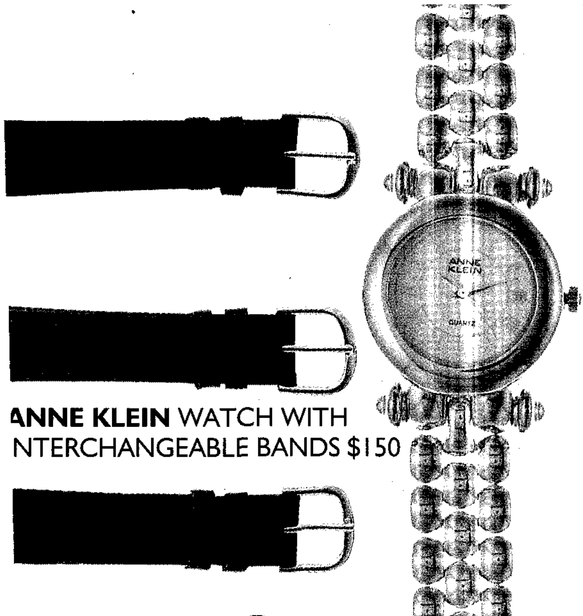

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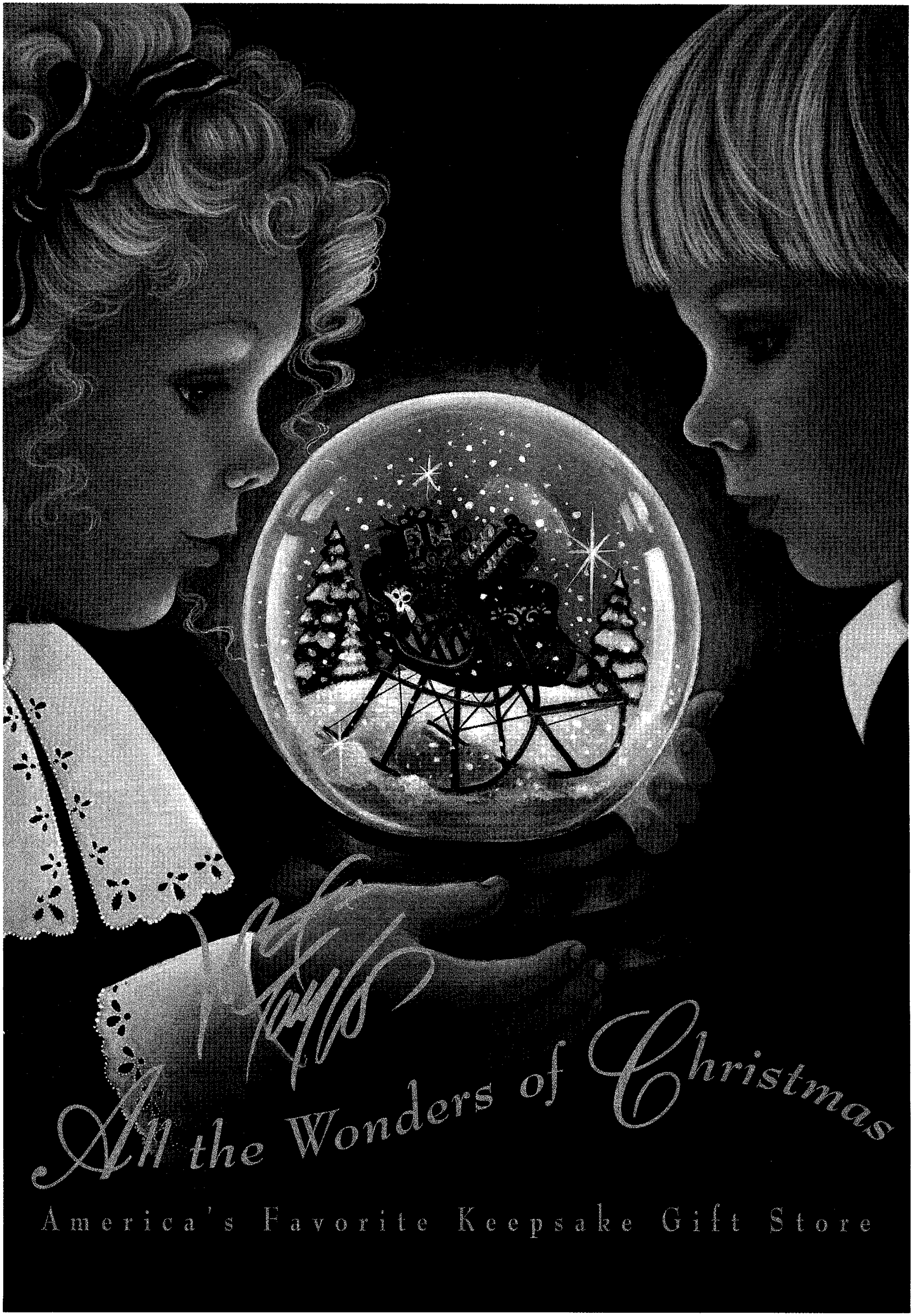
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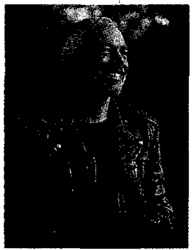
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To our readers: This is a special double issue. The next issue will appear on December 28. *New York* publishes 50 issues a year.

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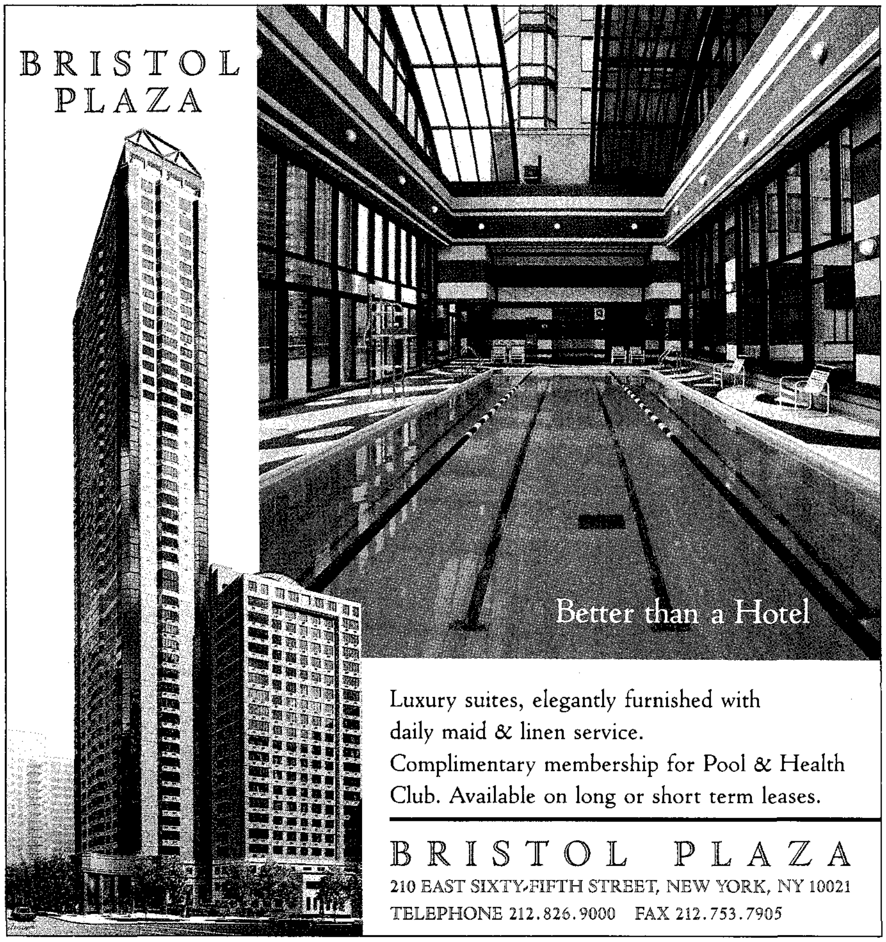
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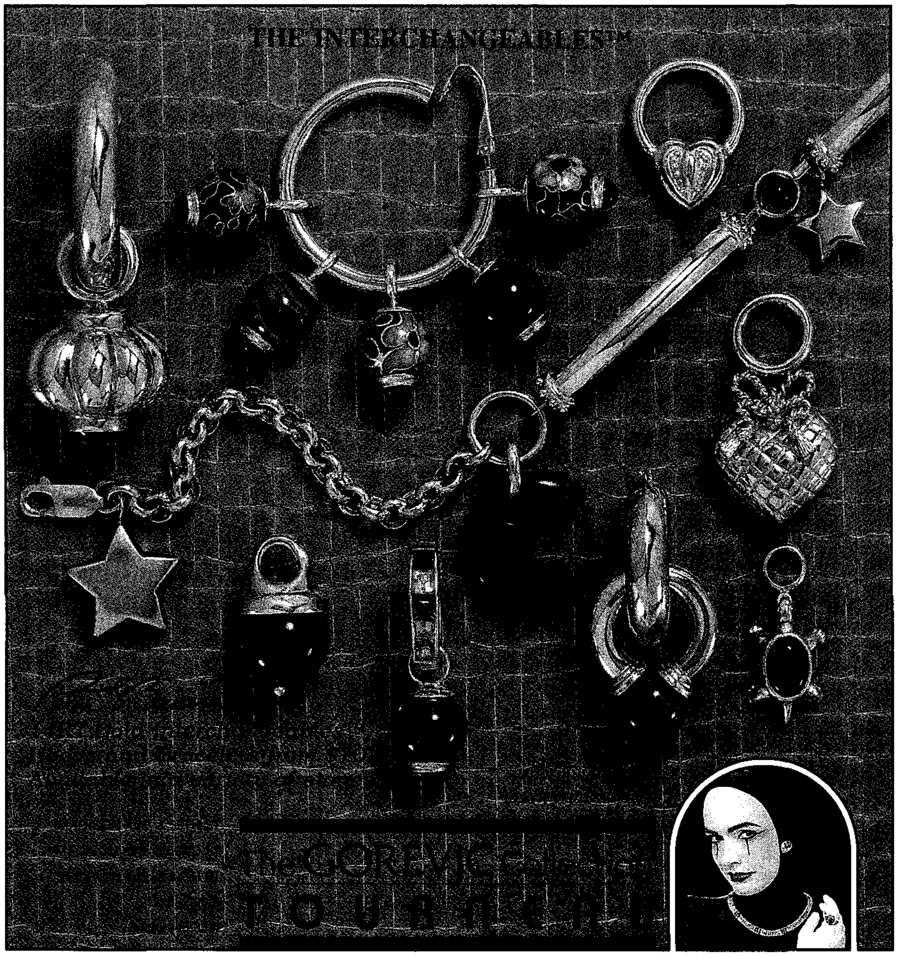

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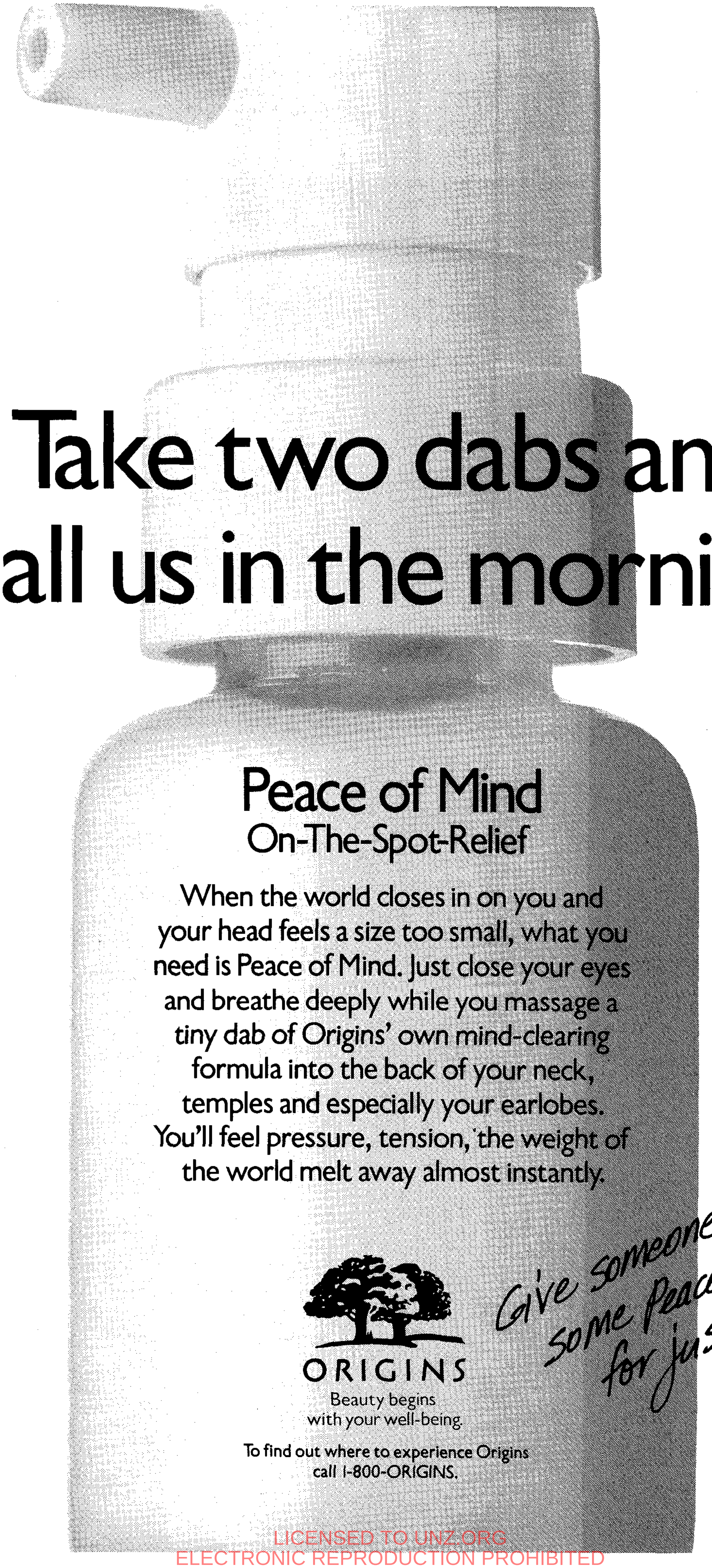

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LETTERS

Stern Warning

JEANIE KASINDORF'S ARTICLE [''BAD Mouth,'' November 23] shouldn't have been published in *New York* or any other magazine but, rather, sent to Santa Claus. That way, maybe, Kasindorf would get her wish, which is apparently to see to it that Howard Stern gets nuthin' for Christmas. Her "report" was nothing more than an eight-page indictment, not unlike a foot-stomping temper tantrum thrown by the class priss because one of the boys said a bad word. The quotes from the radio show completely lose any ironic or humorous tone that Stern gave them on the air and are excerpted for convenience. Anyone who had never heard the show would think Stern was the Charles Manson of public air. What his show really is is a blazing, down-to-earth, and hilarious running commentary on the idiocy of our society.

Mark Smith
Manhattan

I CAN ENJOY A RAUNCHY REMARK AND EVEN A tasteless joke, but when I heard Howard Stern's commentary on Pee-Wee Herman, I felt it was pure, unadulterated *cruelty.* Yes, his contract should be renewed, but by the Mafia.

Milton Ross
West Orange, N.J.

AS A WELL-ADJUSTED 19-YEAR-OLD FEMALE, I think Howard Stern is funny. If Al Westcott really has enough time on his hands to sit around and tape shows, then maybe he should volunteer his time helping people. Hasn't it ever occurred to him that Howard Stern is not the most important thing going on in our country?

Amy Lawler
Columbiaville, N.Y.

PAINTING HIM AS ANOTHER RIGHT-WING RAdio demagogue, Jeanie Kasindorf misses the ironic thrusts behind Stern's most outrageous riffs. Rather than promoting racism, sexism, and homophobia (among other P.C. sins), he's more often mocking them or revealing that, fundamentally, we're *all* jerks one way or another. That's a far cry from what's dished out by, say, Rush Limbaugh and

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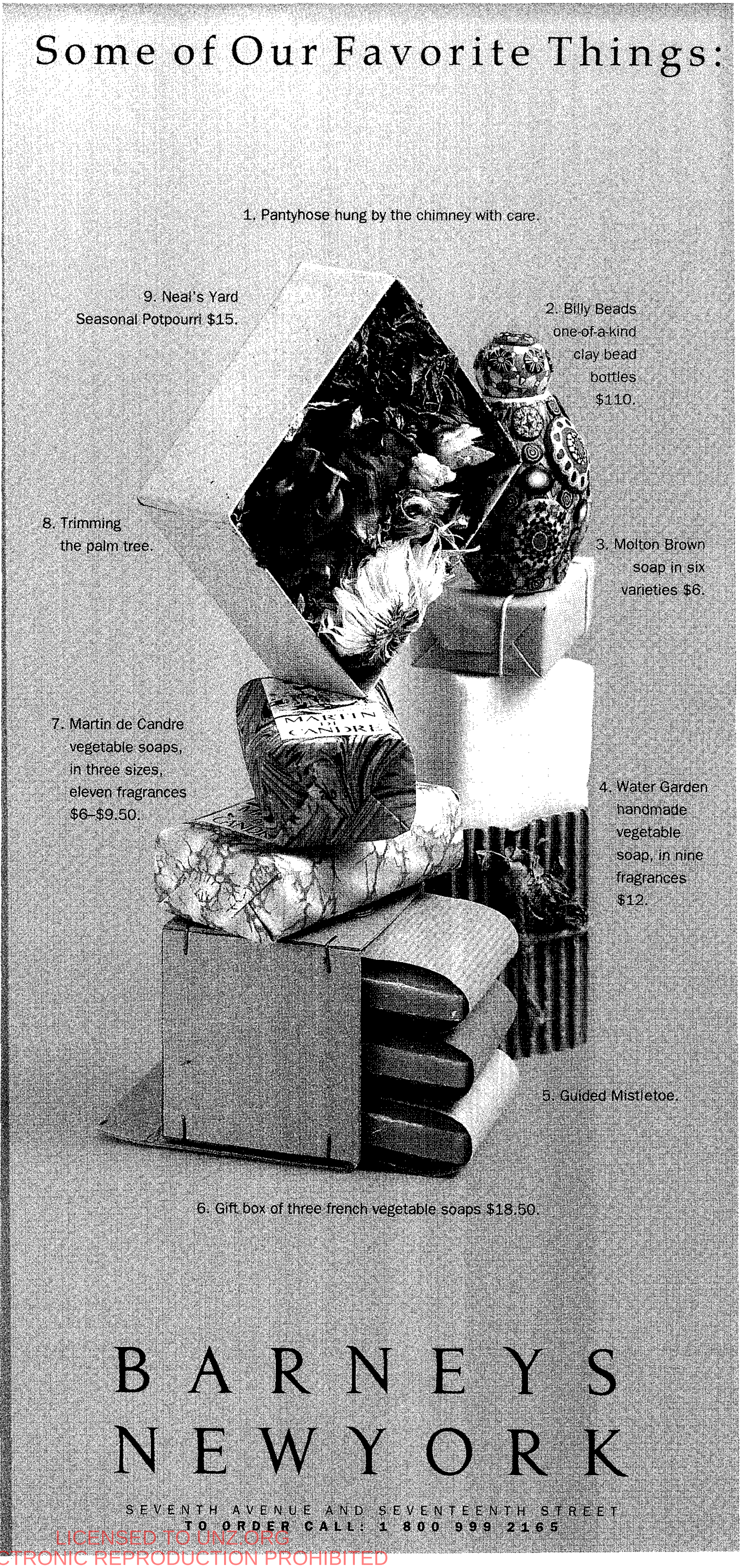
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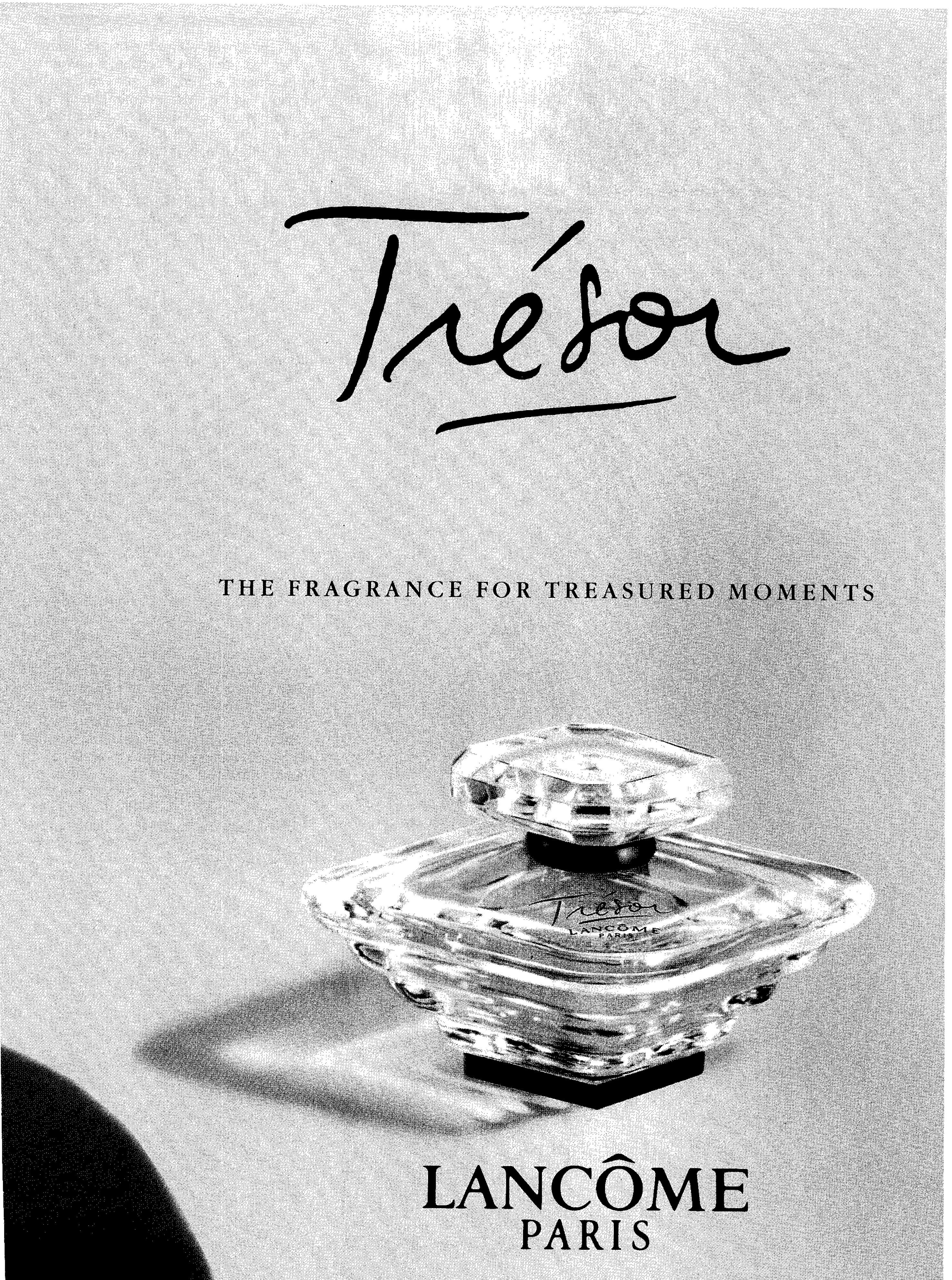
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Bob Grant, who really are hatemeisters. As for the odious FCC action, Kasindorf might have noted the government's charge against Stern highlighted his "dwelling on sexual matters, including sexual intercourse, orgasm, masturbation, lesbianism, homosexuality, breasts, nudity, and male and female genitalia." In the FCC's view, these topics in and of themselves should be off limits. It seems to me the censors are the ones we really have to fear, not Stern.

Stephen H. Miller
Manhattan

IT'S NOT IMPORTANT WHETHER I FIND HOWARD Stern's show entertaining (I do) or whether it is adolescent and frequently disgusting (it is). What's important is that FCC fines represent an infringement of First Amendment rights. If listeners don't like what they hear, they are free to turn the dial. If that's not enough, they're also free to boycott offending radio stations and advertisers, and to make their opinions known. But government restrictions of on-air speech represent a grave danger to society—a much greater danger than Stern could ever be.

Marc I. Whinston
Queens

I AM INTRIGUED BY YOUR OPENING SENTENCE in the Stern article, which ends, "...with talk so dirty that much of it can't be printed in this magazine." Why can't *New York* print Howard Stern's dirty talk? Surely you don't believe that your audience includes impressionable children—if there is such a group. Perhaps you might have begun the article with a disclaimer similar to those used on radio and television: "This article contains blunt language. However, please note that all the words used within may be found in current unabridged dictionaries. If you think you might be offended, turn the damned page."

Roy Bohon
Manhattan

HOWARD STERN IS A DISGRACE TO ALL PEOPLE. His show promotes sexism, racism, homophobia, discrimination, and prejudice of all kinds. How can women, minorities, and people in general be empowered when TV and radio stations continue to broadcast these shows that encourage antihuman thinking and behavior?

JoAnne Cardell
Springfield, Mass.

WE LIVE IN A SOCIETY THAT ROUTINELY TRIVIALIZES important issues and events, while treating meaningless ones with an absurd-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Our 19th Annual love letter to all our friends all over the USA

(concerning change)

Tom Margittai Paul Kovi

Alex von Bidder Julian Niccolini

1992 was a year of change.
Our nation changed Presidents.
The World Series championship changed countries.
The New Yorker magazine changed its editor.
The Tonight Show changed its host.

Here at the Four Seasons, we created a change in dinnertime with the introduction of The Grill at Night. Three course dinners for $26.50 to $37.50 and a choice of 30 wines under $30; The Grill at Night is offering New York's most celebrated new menu to a whole new cast of restaurant goers.

1992 introduced a new restaurant award with the presentation of the first-ever DiRōNA Awards. A DiRōNA winner exemplifies the highest standards for food, wine selection, service and atmosphere– and The Four Seasons is proud to be one of the select few winners in the U.S., Canada and Mexico.

Some things remain the same– our glittering Pool Room and its continued attraction as a center for major events such as the Sunday brunch during the Democratic Convention for the "powers to be" simulcast throughout the country. The 25th anniversary celebration of Rolling Stone magazine which attracted celebrities who gather no moss, and countless business and social functions which were held with the ultimate grace at The Four Seasons.

We continued our successful Four Seasonal Dinners which celebrate each season. We held our 11th annual (and best ever) Bordeaux Vintage Debut Dinner as well as our new annual Barolo Dinner, which gave Barolo producers the opportunity to introduce and share their wines with our guests.

Also, The Four Seasons was proud to continue to do its part in 1992 by helping support those truly in need and such fine organizations as Irvington House Institute, City Meals on Wheels, Gay Men's Health Crisis, Share Our Strength, the Upward Fund, and the Martha Graham Dance Company.

The four-of-us hope that 1993 will bring prosperity for all and send you our best wishes for Happy Holidays.

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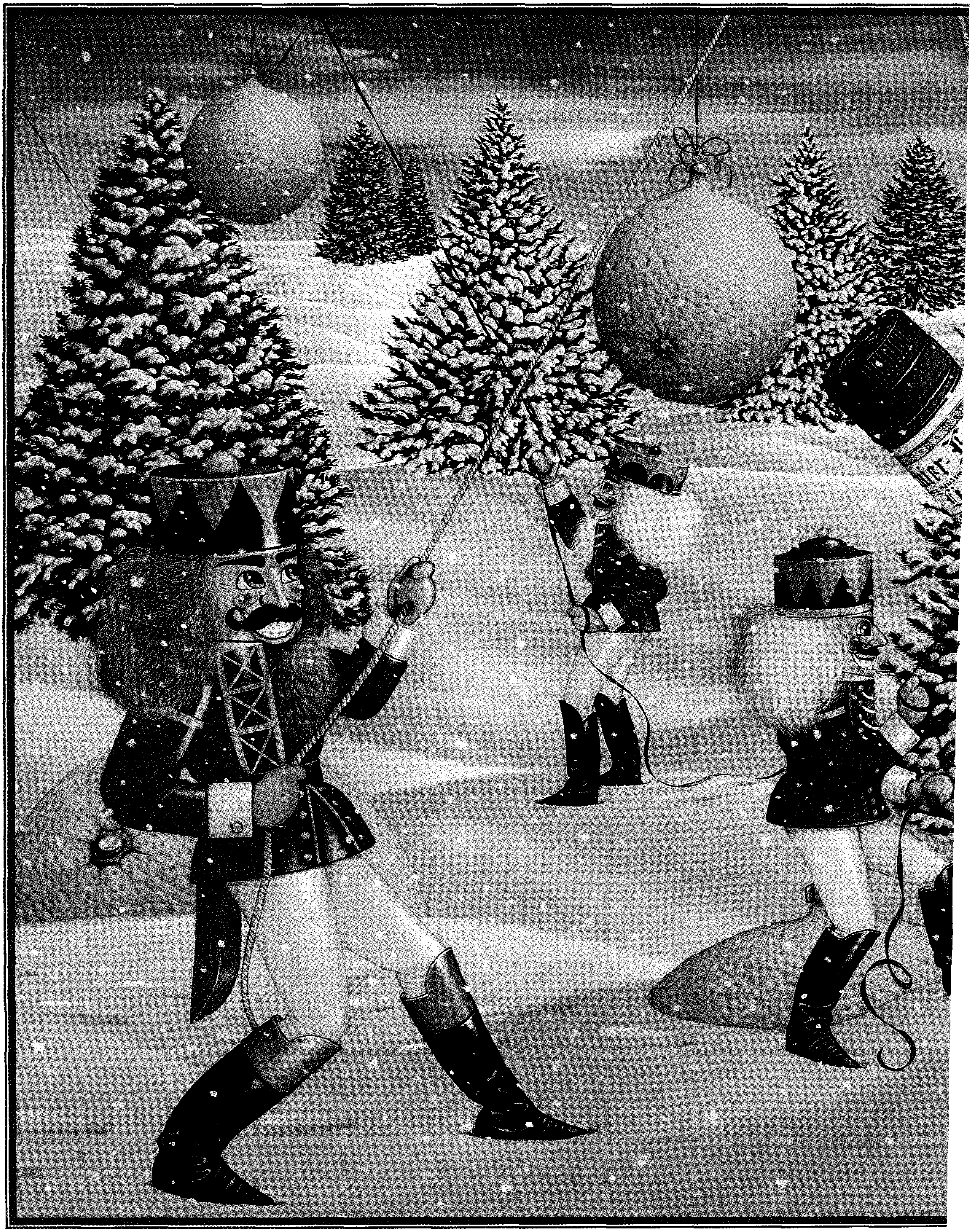

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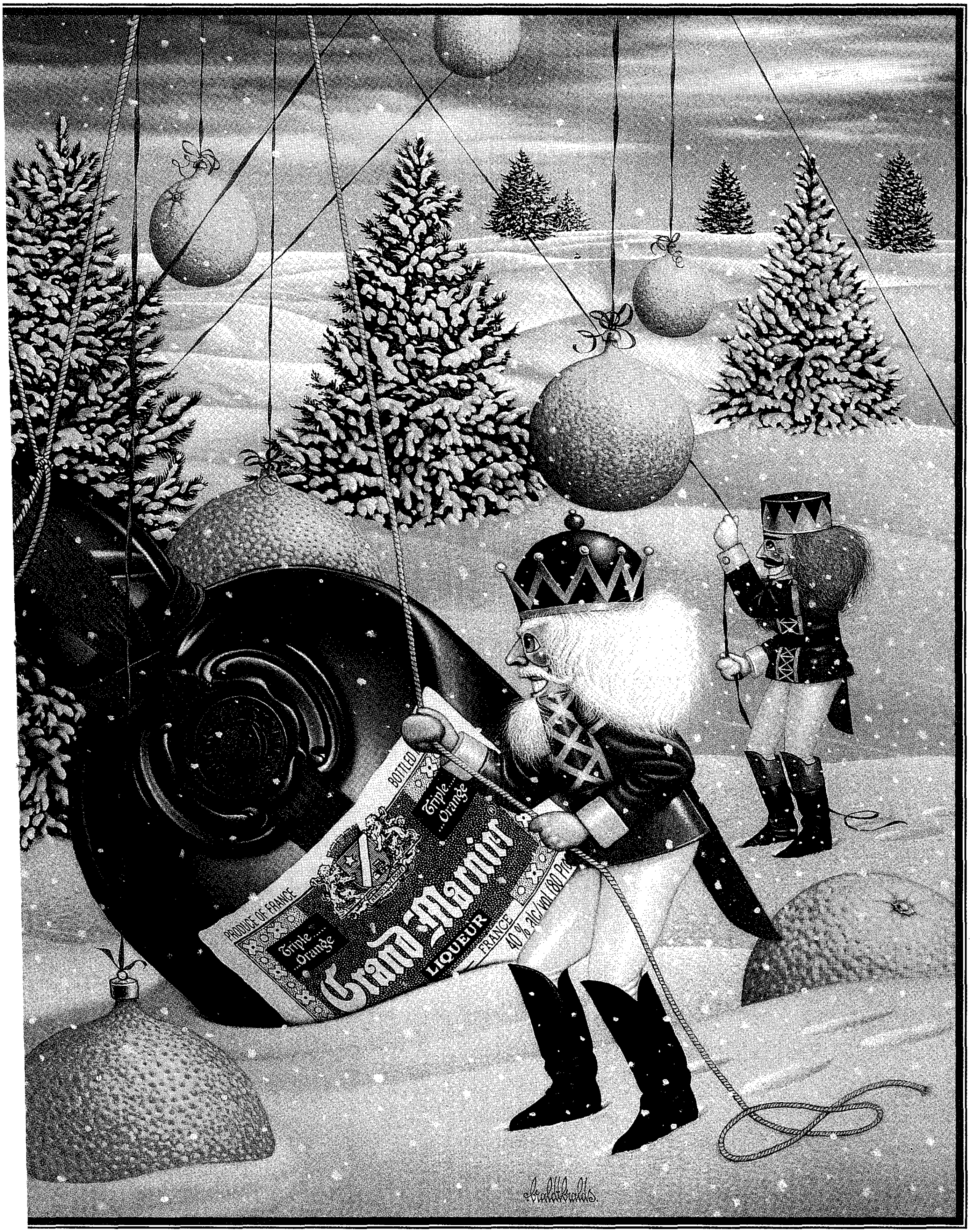
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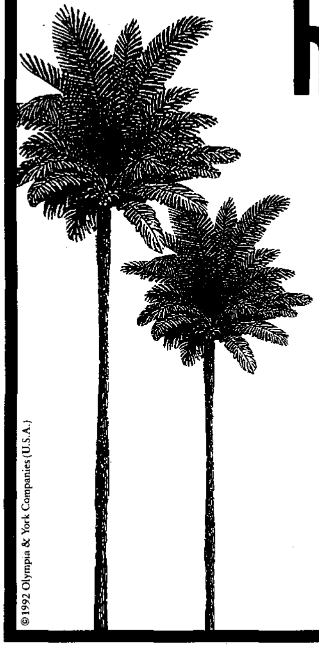

We always feel nice and warm inside during the holidays.

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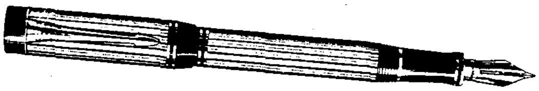

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ly intense piety. If Howard Stern's preoccupation with bodily functions seems juvenile to us, it is we who are immature for thinking that our public figures and frivolous life-styles deserve to be discussed on any more sophisticated a level.

Stephen Schneider
North Plainfield, N.J.

ALTHOUGH STERN IS OFTEN (REFRESHINGLY) politically incorrect, I never hear reports on how he makes fun of Christians (as well as Jews) or white trash. . . . And only a liberal-media type would call Stern a political conservative! In my humble opinion, he is a classic Libertarian. I also do not buy that shock-jock label. He speaks the way guys often do when they are together with their friends. (I plead guilty to being a white male.) If you do not like Howard Stern, I would guess that either you are an uptight snob, an ideologue with no tolerance for other views, or else you are turning into your parents. Lighten up!

Ray McClure
Freeport, N.Y.

Mr. Nice Guy

IN 1981, WHILE I WAS IN THE HOSPITAL with malignant melanoma, Chuck Pfeifer ["Prime Chuck," by Chris Smith, October 26] called my husband every day with these words: "How can I help you?" His lawyer Ed Hayes was right when he said, "Chuck Pfeifer would actually die for you."

Loretta Cox
Manhattan

Mouths of Babes

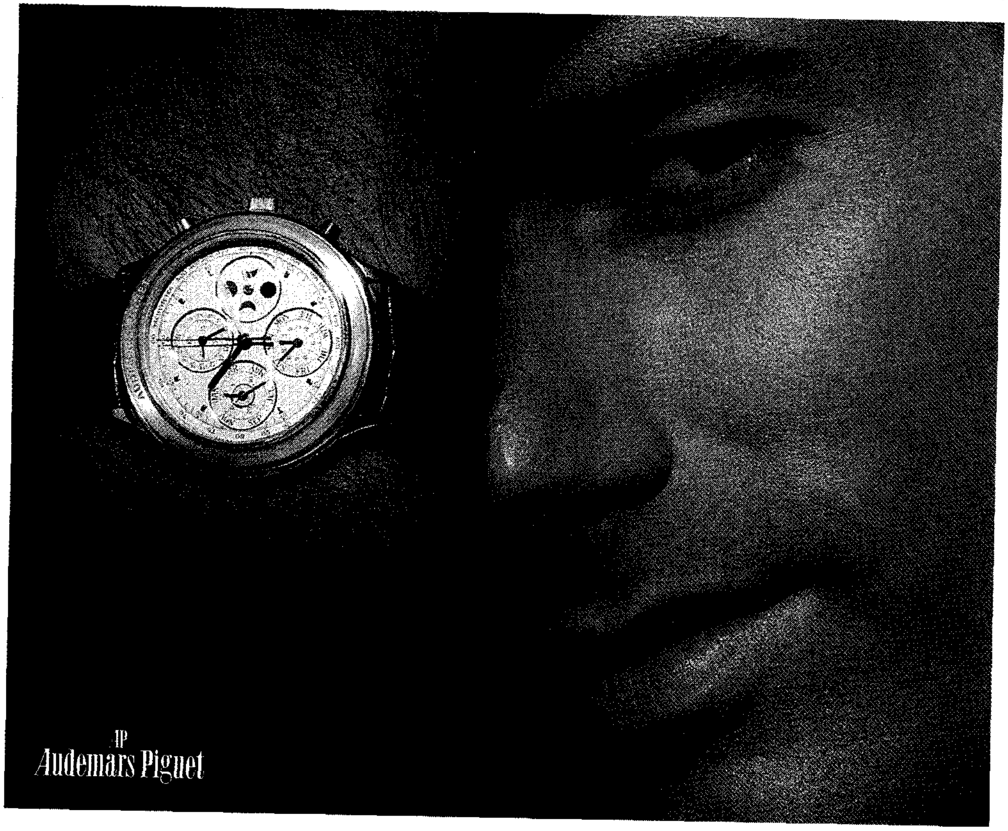
IN HER ARTICLE "BABY BOOM" ["FAST Track," November 23], Kim France expressed confusion at the origin of the teenage fad of using pacifiers in school. My wife, a schoolteacher in Belleville, New Jersey, said this fad started in their middle school two years ago. A teacher who was frustrated by the antics of one of her eighth-graders told him if he was such a baby, why didn't he just suck on a pacifier. The next day, he showed up with his baby brother's pacifier on a shoestring. By the end of last year, everyone in the middle and high schools had one. My keen social observer tells me that the new spin is to wear a necklace with a miniature baby bottle that contains a milky white fluid.

Matthew O'Keefe
South Orange, N.J.

No Powder Puff

IN REFERENCE TO STEPHEN J. DUBNER'S ARticle "Lean and Mean" [September 21], I would like to answer Danny Errico's question: "Do you think the guy wh owns the Vertical Club has ever worke out a day in his life?" The answer is yes. work out for at least two hours every da and have completed the annual Ironma

Look at choosing Cellini. Now.



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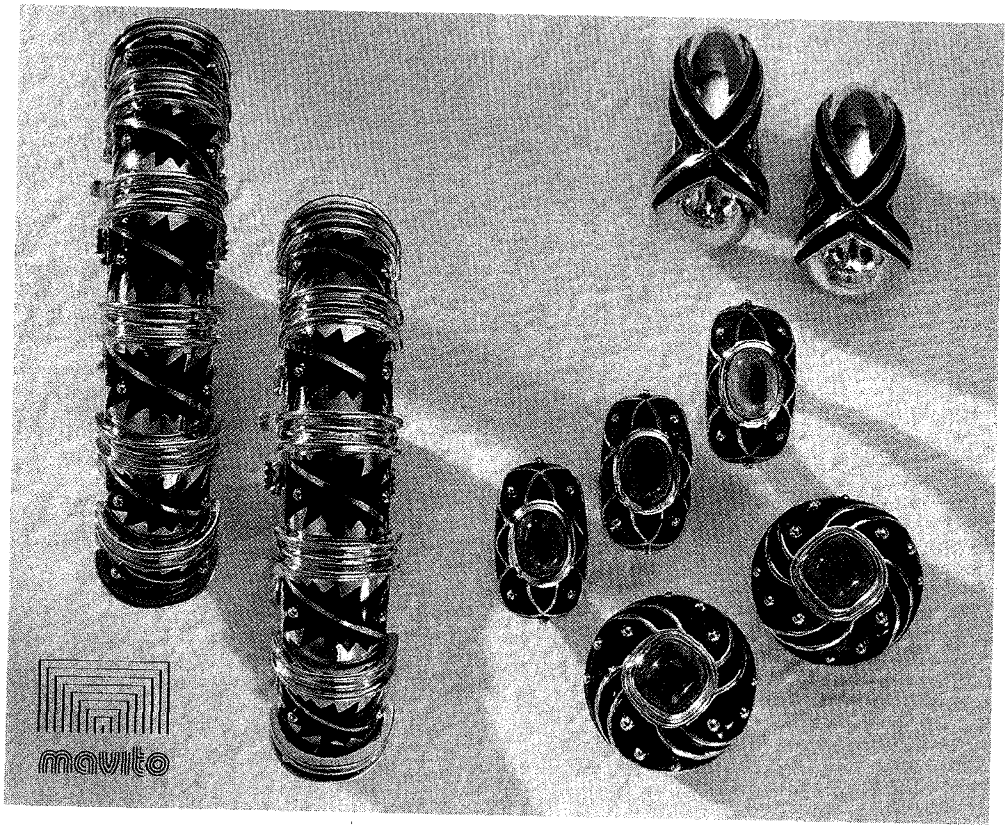

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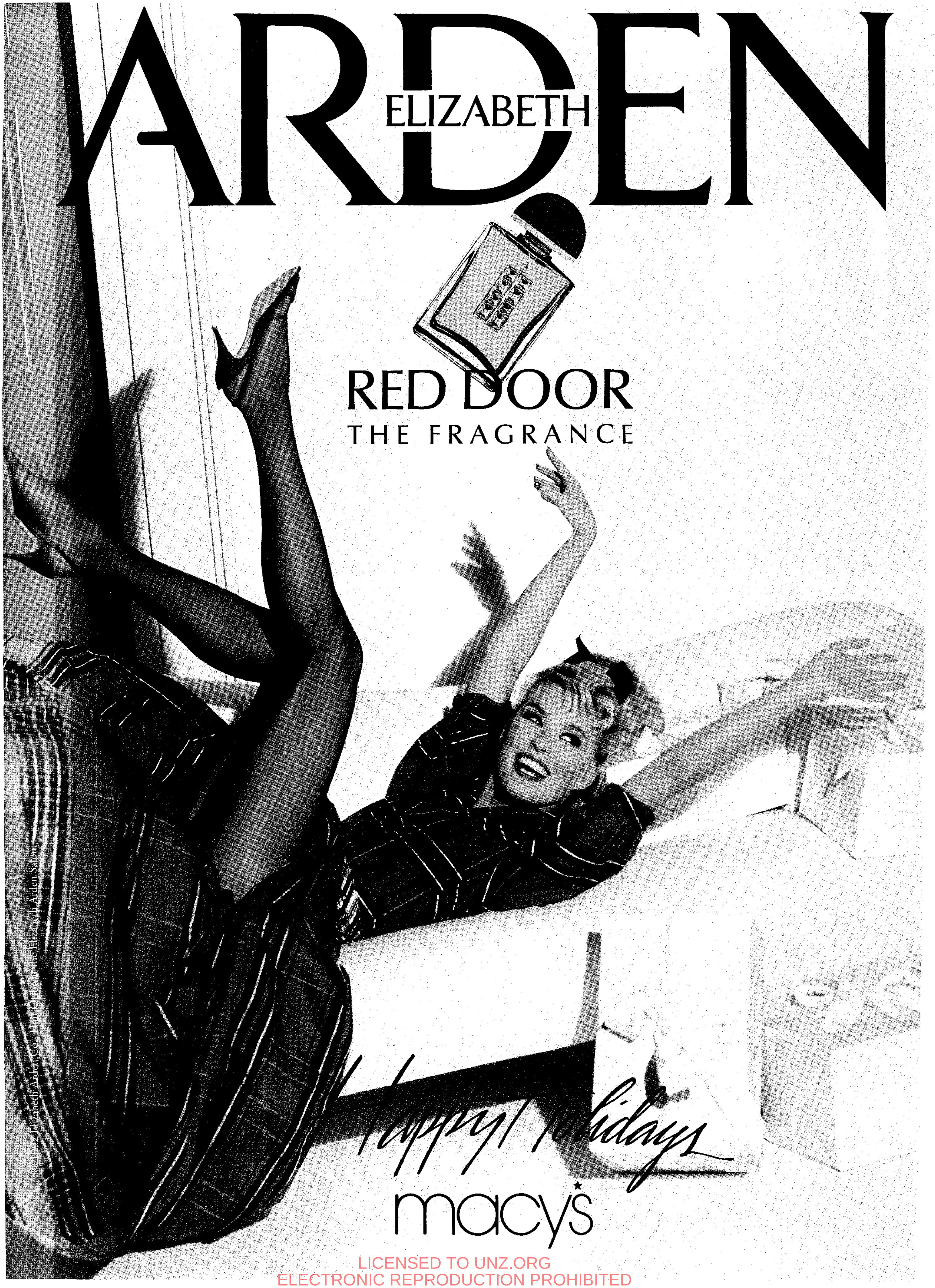

ELIZABETH
ARDEN
RED DOOR
THE FRAGRANCE
Happy Holidays
macy's
© 1992 Elizabeth Arden Co. [illegible] the Elizabeth Arden Salon

triathlon six times. I'm willing to compete with anyone else in the health-club business.

Donahue L. Wildman
President and CEO
Bally's Health & Tennis Corporation
Los Angeles, Calif.

Holy Crossing

THE CAPTION "IRONY INTERSECTION" UNDER the photo at the bottom of page 34 ["Fast Track: Street Seen," November 16] begs for clarification. The photo shows the street signs at the corner of Seventh Avenue and West 31st Street: Fashion Avenue and Francis of Assisi Place. The truth is, there is nothing ironic about these two signs. Saint Francis of Assisi (1182–1226) was the son of a wealthy cloth merchant, Pietro Bernadone. Both father and son would have felt right at home on Fashion Avenue. Even after he gave up all of his wealth and affluence to become a beggar and itinerant preacher, Francis used the town squares and marketplaces to tell people about God. He proved that faith and commerce can live side by side as long as business is conducted with integrity, honesty, and justice. Perhaps the sign will help those who have lost their way (geographically as well as spiritually) and show that someone is there to set them back on track. They only have to look heavenward.

Rev. Timothy J. Shreenan, O.F.M.
Associate pastor
Church of St. Francis of Assisi
Manhattan

The Naked Eye

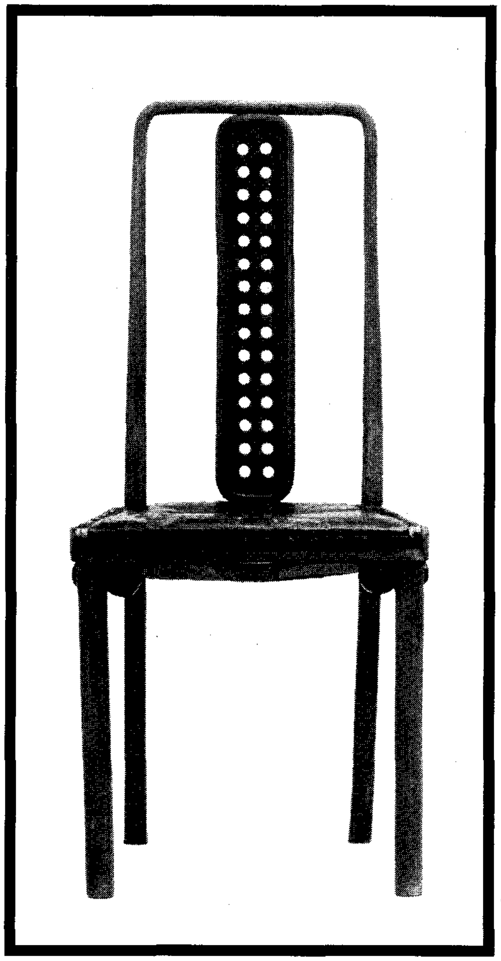
IF FABRIZIO FERRI REALLY HAD THE "CONSIDERATION" and "respect" that he claims to have for his female fashion models ["The Style Factory," by Michael Gross, November 16], he wouldn't subject them all to mandatory nude photos on the sleazy pretext of trying to "find their essential personality." Since Ferri likes taking pictures of naked girls so much, maybe he ought to get out of the fashion industry and start a girlie magazine. At least then he'd be honest about his work.

Richard Fried
Brooklyn

Listen Up

RE YOUR COLUMN "THE TASTE POLICE," ["On Madison Avenue," by Bernice Kanner, October 26]: A few years ago, my tinnitus self-help group successfully stopped two offensive local ad campaigns: In one, a jewelry store featured its display of earrings with the headline ON MOTHER'S DAY, MAKE HER EARS RING. In another ad, a maker of diet food pictured a woman holding a telephone, and the headline read, THE FIRST STEP TO WEIGHT LOSS IS A RINGING IN THE EARS.

Trudy Drucker
River Vale, N.J.



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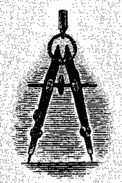

For the past three years, while the press has been praising the LS400, we've been thinking of ways to make it better.

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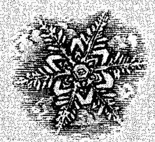

Outside temperature display lets you know what you're in for.

THE GEARS WERE TURNIN

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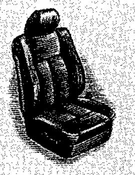
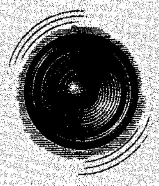


Both front seats adjust to most any position your heart (or back) desires.



An available Nakamichi audio system that puts many home systems to shame.

An air filtration system helps reduce pollen, dust and airborne particles.

A light sensor remembers to turn your headlights on or off, even when you forget.

Tire noise has been altered to a pitch less noticeable to the human ear.

ART DIR: PAUL MARCIANO PH: DOMINICK GUILLEMOT GUESS©1992
GEORGES MARCIANO
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

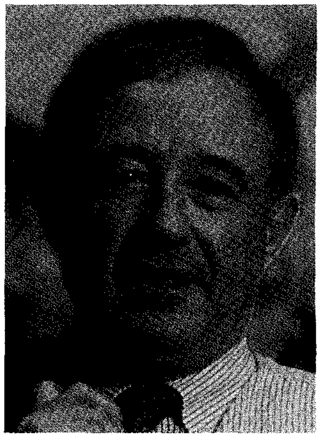
WHY LANGDON LEFT...PILEVSKY PEEVED...PET PROJECT...BCCI SCANDAL NO. 243

SKELETONS IN MUSEUM CLOSET?

George D. Langdon Jr. announced two weeks ago that he is stepping down as president of the American Museum of Natural History, but sources at the museum are wondering if there's more to the story.

"There has been a lot of tension at the museum," says one source. "The Old Guard has been grinning like Cheshire cats since the announcement was made." For four stormy years, Langdon has presided over the museum, which some critics have accused of overly aggressive expansion [*New York*, March 30].

Langdon referred calls to a spokeswoman. William T. Golden, the chairman of the museum's board of directors, insists the decision to leave was Langdon's. "He brought us out of the Middle Ages," says Golden, "and now wants to move on to something else."



GEORGE D. LANGDON JR.

WSJ'S WORDS: OUT OF *NEWSWEEK*'S MOUTH

Media insiders are talking about how the *Wall Street Journal* scooped *Newsweek*. The magazine had bought first-serial rights to Houghton Mifflin's *False Profits*, a book about the BCCI scandal by *Journal* reporter Peter Truell and financial writer Larry Gurwin. But the Friday before the excerpt was to appear in *Newsweek*, the paper ran portions of the book's epilogue.

A media insider says that when *Newsweek* bought its rights, there was a provision allowing the *Journal* to publish the epilogue or prologue, as long as neither appeared before November 30, when the magazine was to run *its* excerpt.

But another source says, "Houghton Mifflin sold something to *Newsweek* that it didn't have. There was an agreement made when [Truell] took a leave to write the book, giving the *Journal* an option for first-serial rights." The source says that the paper had planned to publish the excerpt, but hadn't set a date yet. When *Journal* editors found out about the *Newsweek* deal, the paper decided to run its piece three days before the newsmagazine did.

Says *Newsweek* spokeswoman Diana Pearson, "We weren't thrilled about the timing, but there was plenty of news that was not in the epilogue that was in the book, so we decided to go ahead. We did succeed in renegotiating the terms of our contract with Houghton Mifflin." The *Journal* had no comment.

Houghton Mifflin editor John Sterling says, "There was a misunderstanding about the option [the *Journal*] had on the book and about first-serial rights. But that's behind us."

SOUR NOTES FROM FILLMORE EAST

Developer Phil Pilevsky has become embroiled in a nasty dispute over the legendary Fillmore East. The real-estate man, who owns much of Tudor City, also owned the now-shuttered music hall where the likes of Janis Joplin and Jimi Hendrix once performed. Pilevsky and a group of investors leased the space, at 105 Second Avenue in the East Village, to Cineplex Odeon.

Pilevsky had a building permit to turn this space into a movie theater, says a source, but the city revoked it, saying it had been issued in error. So the deal fell apart.

Pilevsky and his group sued Cineplex for $75 million, says the insider, claiming that Cineplex hadn't followed the terms of the agreement. Last month, a state judge dismissed the case.

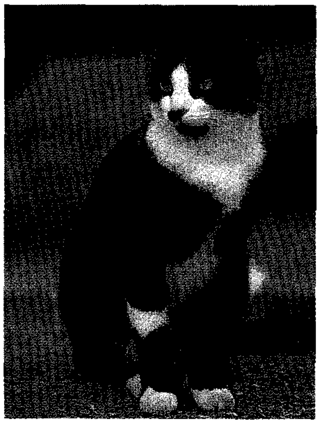
Pilevsky couldn't be reached. Scott Mollen, Cineplex's lawyer, would say only, "The decision speaks for itself."

SOCKS SACKS MILLIE WITH NEW KITTY LIT

Millie's shoes are being filled by Socks.

The "autobiography" of Millie, George and Barbara Bush's dog, outsold Ronald Reagan's memoirs and made $900,000 for charity. Now Socks, the Clinton family cat, is getting *his* book.

Cartoonist Mort Gerberg, who says he was promised an invitation to an inaugural ball in exchange for a *New Yorker* cartoon he sent to the president-elect, is writing *First Feline*. The book, however, is something of a *roman à clef;* it doesn't mention Socks by name. "We're abiding by Clinton's 'paws off Socks' policy," says Zebra publisher Ruth Harris. "We didn't want to ruffle any fur." A percentage of sales will go to the Children's Defense Fund, one of Hillary Clinton's favorite charities.



SOCKS

TENNIS MAN CALLS DOUBLE FAULT

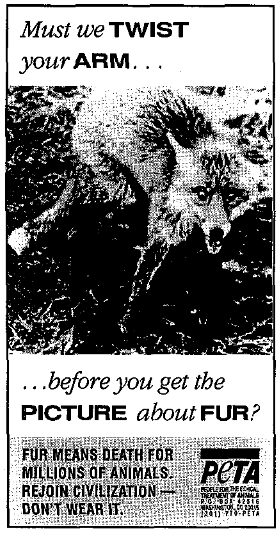
Some tennis stars are raising a racket about plans to squash some courts. John McEnroe, Chris Evert, Jimmy Connors, Tracy Austin, Walter Wriston, Felix Rohatyn, and a number of other celebrities are protesting the proposed condemnation of Tennisport, a 29-

JOHN MCENROE

ASSOCIATE: JAN GELMAN

Photographs: top, Ted Hardin; center, Cynthia Johnson/Gamma-Liaison; bottom, Gerardo Somoza/Outline.

BACKHANDED MOVE?...BEYOND THE VELVET ROPES...LIT SNIT...FUR STIR...WET PAINT



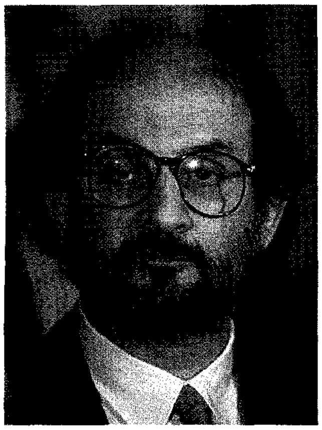
Must we **TWIST** *your* **ARM**. . .

. . .*before you get the* **PICTURE** *about* **FUR**?

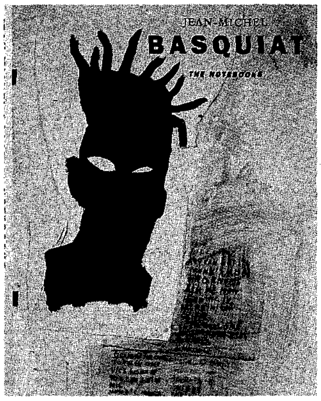
FUR MEANS DEATH FOR MILLIONS OF ANIMALS. REJOIN CIVILIZATION — DON'T WEAR IT.

PeTA
PEOPLE FOR THE ETHICAL TREATMENT OF ANIMALS
P.O. BOX 42516
WASHINGTON, DC 20015
(301) 770-PETA

A REJECTED PETA AD



SALMAN RUSHDIE



THE BASQUIAT BOOK

court club in Long Island City, Queens. The city is planning to replace it with a 74-acre commercial and residential development called Queens West.

Tennisport's owner, Czech-born Freddie Botur, says he'll leave once a private developer is found. Botur was ousted from another site fourteen years ago, and construction has yet to begin there.

"We don't want to stop progress," Botur is writing to potential supporters. "We pledge we will leave the site when there is a real developer. . . . We say let us continue to pay taxes, employ people, and provide a first-class tennis facility until our property is really needed for development. The city says no way."

KIOSKS K.O. PETA'S PELTING ADS

An anti-fur organization is trying to rally people around its cause with disturbing pictures of maimed animals, but the group may be doing its job too well: The ad keeps getting rejected.

People for the Ethical Treatment of Animals (PETA) has been trying to buy ad space from Transportation Display, Inc., which places ads in telephone kiosks around Manhattan. PETA's first submission showed a fox with its paw caught in a trap, along with the line MUST WE TWIST YOUR ARM BEFORE YOU GET THE PICTURE ABOUT FUR? TDI rejected the ad, saying that the animal's mangled foot was "too graphic." So the organization redid the ad, cropping out the fox's paw. TDI then complained that the fox's expression was too upsetting. PETA finally submitted the ad with an unharmed fox cub pictured above a closed trap. TDI objected to the trap, and PETA withdrew the ad.

"TDI has sold space to fur advertisers in the past, but they refuse to say if they currently do or if that has anything to do with their decision," says PETA spokesman Dan Mathews. "We're buying space from Gannett [another company that places ads], but we've missed the all-important Christmas season."

TDI couldn't be reached.

USA CLUB TUNES IN MUSIC-VIDEO TYPES

USA is setting its stage for the MTV generation. Owner Peter Gatien has hired a music-video casting director to staff the new West 47th Street dance club, which opens December 17 with a ball given by fashion designer Thierry Mugler.

"We're looking for the type of people you see in a music video, who are stylish and contemporary," says Berns Fry, who has cast videos for Mariah Carey, R.E.M., and Robert Palmer. "They have to be smart, sophisticated beauties who have a life outside of the club world. They have to look good together and be ethnically and racially diverse."

Fry says he has interviewed more than 500 applicants but will be hiring only about 40 as bartenders, waiters, door people, and go-go dancers.

"People brought in eight-by-tens and résumés," says Fry. "Some girls gave me photos of themselves topless, and we aren't even looking for that."

ATTENTION, SHOPPERS: A SALMAN SPECIAL

Writer Salman Rushdie has found the perfect place to hide: Bloomingdale's. A source says the author of *The Satanic Verses,* who has been more or less in hiding since the late Ayatollah Khomeini threatened to have him killed, went shopping at Bloomingdale's one recent Thursday evening. Gita Mehta, the novelist and wife of Knopf head Sonny Mehta, took Rushdie on the shopping spree, says the source. Sonny Mehta's office denies the story. "Salman Rushdie was wearing dark glasses and a baseball cap," says the source. "No one bothered him."

Rushdie may want to keep those dark glasses on when he sees the next *Esquire.* In the January issue, writer Philip Weiss asks Roger Straus of Farrar, Straus and Giroux about the risks of publishing Rushdie's next book, *The Moor's Last Sigh,* which has reportedly been signed up by Pantheon Books. Of Pantheon owner S. I. Newhouse, Straus is quoted as saying, "Is that a courageous act on the part of a dwarf? No one is worried about that book."

A NEW PICTURE OF BASQUIAT

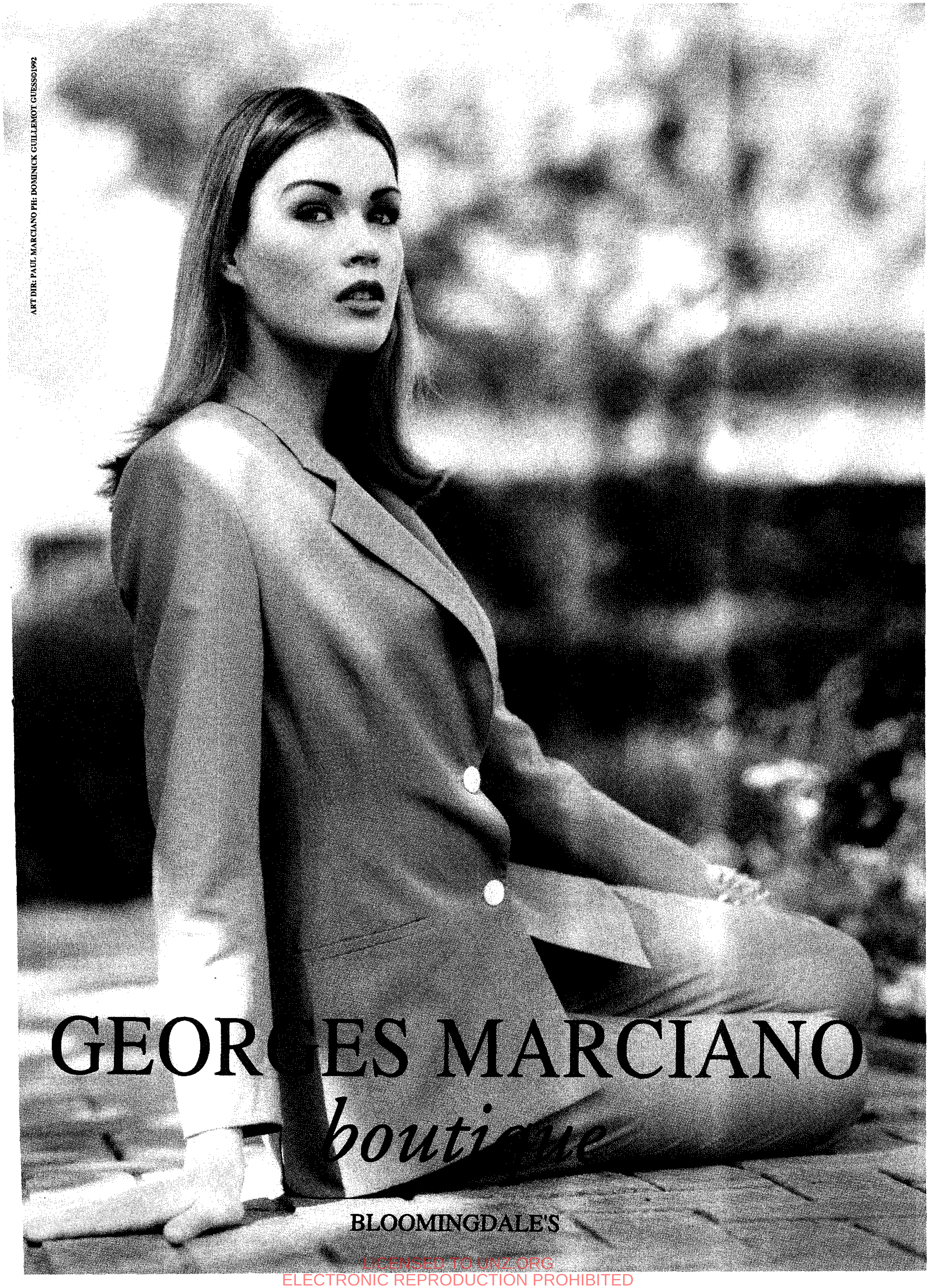
Jean-Michel Basquiat, who died in 1988, may stir things up in the art world again.

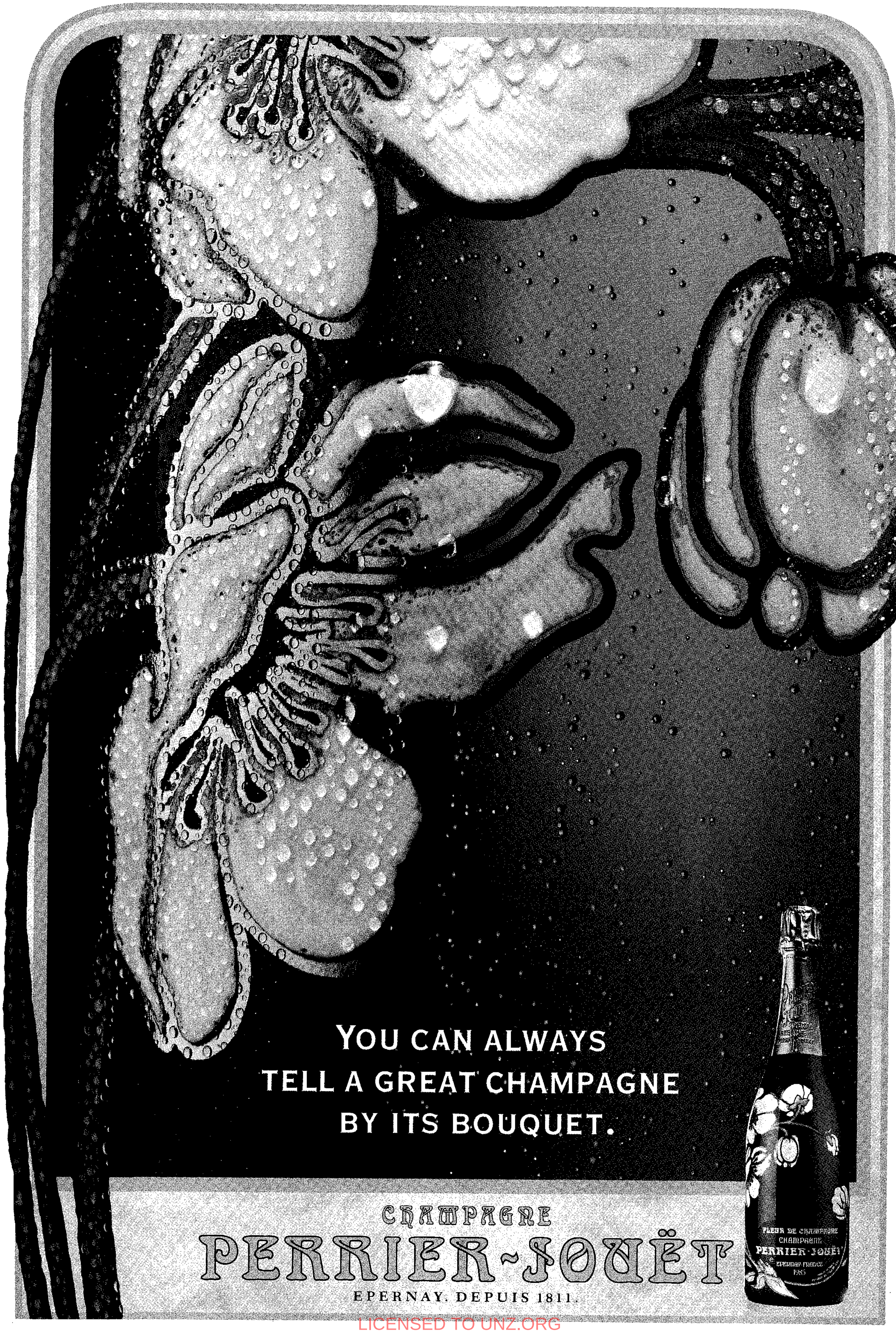
A collection of personal notes and sketches by the artist—who overdosed on heroin at 27—will be released later this month by a new publishing house, Art + Knowledge.

Jean-Michel Basquiat: The Notebooks includes reflections on fellow artists and downtown legends—such as Francesco Clemente and John Lurie—and insights into Basquiat's own self-destructive path.

"These pages reveal the internal preparations for his onslaught on the art world," says publisher Larry Warsh, who discovered and compiled the works. "They are like Napoleonic battle sketches."

Photograph center by James Colburn/Photoreporters.


GEORGES MARCIANO
boutique
BLOOMINGDALE'S
ART DIR: PAUL MARCIANO PH: DOMINICK GUILLEMOT GUESS©1992


FLEUR DE CHAMPAGNE
CHAMPAGNE
PERRIER-JOUËT
EPERNAY-FRANCE
1985

YOU CAN ALWAYS
TELL A GREAT CHAMPAGNE
BY ITS BOUQUET.

CHAMPAGNE
PERRIER-JOUËT
EPERNAY. DEPUIS 1811.

Politics

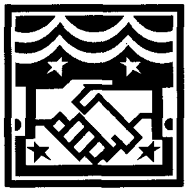
By John Taylor

FROM GENNIFER FLOWERS TO James Stockdale, the riotous circus of 1992 represented American politics at its most entertaining. It was, in fact, so gloriously, so idiosyncratically American that it baffled Europeans, a number of whom could be heard throughout the year solemnly professing confusion over the unseemliness of the whole spectacle.

And it *was* a spectacle, a sort of Cecil B. de Mille extravaganza, with an epic conflict, pitting generation against generation, set against the backdrop of economic turmoil and Communism's collapse, including vast crowd scenes and an ensemble cast featuring the most bankable names of the day and introducing the stars of tomorrow.

But perhaps the best part was the dialogue, the incredible, unforgettable, inadvertently revealing lines spoken by the candidates and running mates, the surrogates and wives. "We're crazy again now," Ross Perot, on election night, shrieked to the half-empty ballroom in downtown Dallas. "We've got buses lined up outside to take you back to the insane asylum after all this is over." And as a matter of fact, we haven't heard from him since.

☐ *Best Costume Designer.* Pat Buchanan, who outfitted the entire Democratic Party in drag when he called its convention "the greatest single exhibition of cross-dressing in American political history."



☐ *The Pat Buchanan Bondage and Discipline Award.* To Republican dominatrix Mary Matalin, for her snarling press release addressed to "sniveling hypocritical Democrats" and commanding them to "shut up and sit down!"

☐ *The Pat Buchanan Humanitarian Award.* To the citizens of Colorado, for passing a resolution outlawing laws forbidding discrimination against homosexuals.

☐ *The Colorado Inclusiveness Citation.* To Rich Bond, who told a reporter during the Republican Convention, "We are America. These other people are not."

☐ *Best Animated Short.* To Jerry Brown, who, for those two brief weeks between his surprise victory in the Connecticut primary and his landslide defeat in New York, gave the illusion of being a viable candidate.

☐ *The James Stockdale Order of Inexperience.* To Brown's adviser Jacques Barzaghi, the black-jacketed, beret-sporting French film director and self-described existentialist ("We are all prisoners," he said after touring a state prison), who told Brown that New York's Jewish voters wouldn't mind if he proposed naming Jesse Jackson his running mate.

☐ *A Jacques Barzaghi Fellowship for Existential Inquiry.* To James Stockdale, who concisely summed up the central enigma of the human condition when he asked, during the vice-presidential debate, "Who am I? What am I doing here?"

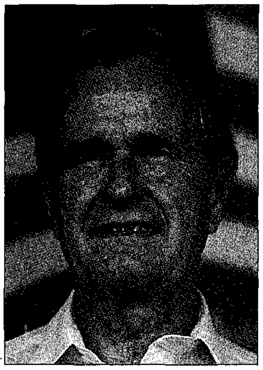
☐ *The And So What Are You Doing Here? Lazarus Memorial Tablet.* At the news conference announcing he was re-entering the race, Ross Perot declared that Americans want a political system that "does not attract ego-driven, power-hungry people."

☐ *The "Rocky Horror Picture Show" Award for the Candidate Who Offered the Most Nightmarishly Surrealistic View of America.* To George Bush, who, baffled by his own unpopularity, confessed that he saw the country he led as a "strange" place peopled by "weird talking heads" who tell everybody what to think.

☐ *The Alfred Hitchcock Menace of Nature Stuffed Bird.* Toward the end of the race, Bush declared that if "Ozone Man" were elected, Americans would be "up to our neck in owls and out of work."

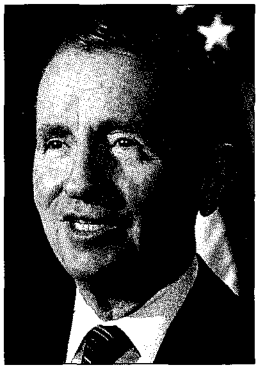
☐ *The Well, Maybe Only Up to Our Waist Ribbon for Ruefully Acknowledged Shameless Exaggeration.* After the election, Bush declared he hoped young Americans weren't put off politics by the wild statements politicians made "in the heat of the campaign."

☐ *Wildest Statement Made in the Heat of the Campaign.* Ross Perot claimed Black Panthers hired by the North Vietnamese tried to assassinate him in



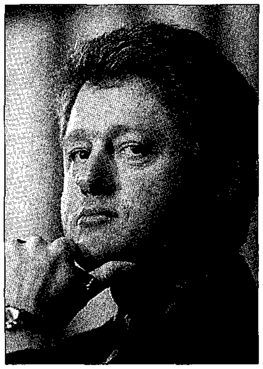
GEORGE BUSH.

GENNIFER FLOWERS.



ROSS PEROT.

MARY MATALIN.



BILL CLINTON.

Photographs: left to right, Diana Walker/Gamma-Liaison; Allan Tannenbaum/Sygma; Donna Bagby/Saba; Mark Reinstein/Photoreporters; Robert Trippett/Sipa.

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the sixties but were driven off his estate when a guard dog bit one in the hindquarters.

□ *The Oliver Stone Conspiracy Theory Achievement Medal.* Perot also claimed that the *real* reason he pulled out of the race in July was that he had heard "reports" the Republicans were going to disrupt his daughter's wedding—without specifying how.

□ *The Twelve Angry Men—Make That Hungry Men—Limited Edition Place Setting.* After a largely black jury acquitted Lemrick Nelson of the murder of Yankel Rosenbaum, several jurors attended a victory dinner thrown by Nelson's lawyer Arthur Lewis.

□ *The Equally Limited Better Make That Twelve Frightened Men Place Setting.* Lewis later told a reporter for the *City Sun,* "The word among many blacks was—and it was an open secret—that should there be a verdict that was not consistent with their understanding of what the truth of the situation is . . . there would have been destruction and death like this city had never seen."

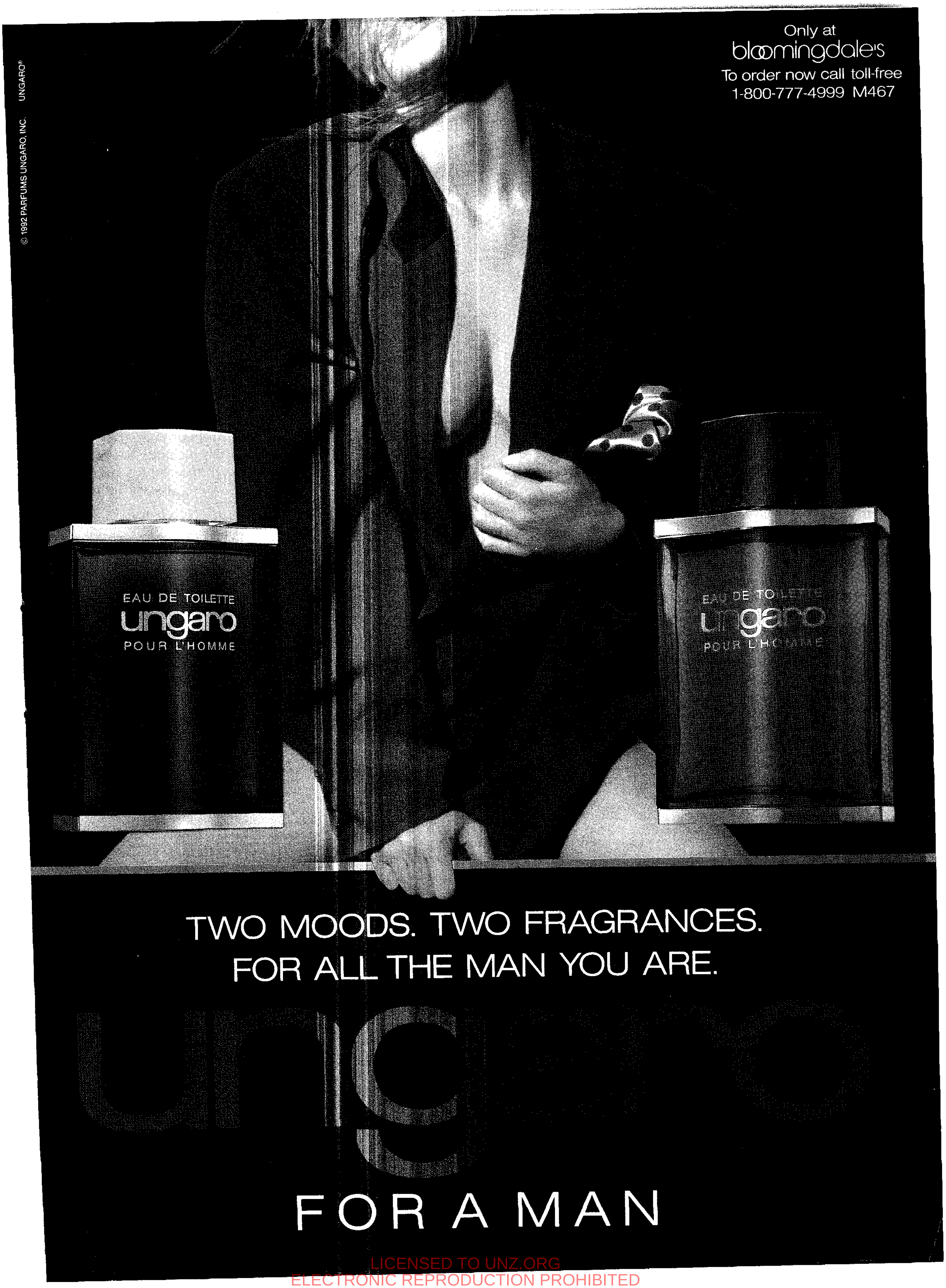
□ *The Environmental Havoc Award.* To Dan Quayle, whose Murphy Brown comment caused entire forests to be felled to provide paper for the endless articles ruminating on the meaning and relevance of "family values."

□ *The Stepford Wife of the Year Award.* To Hillary Clinton, who disappeared in early summer and returned several weeks later, her hair in a matronly coif, her speech purified of all harsh and unkind words, her expression demure, her uptilted face as she gazed at her husband during speeches rapturously approving.

□ *The Blanche DuBois Don't Turn on the Light Award.* To Gennifer Flowers, whose nude pictures in *Penthouse,* appearing to a general shrug days before the election even though they accompanied an interview in which she reminisced about oral sex with Bill Clinton, were taken with a lens so heavily Vaselined it was hard to recognize her.

□ *Most Surprising Plot Twist.* Having won the election by focusing his campaign on "the economy, stupid!," having called an economic summit in Little Rock to provide establishment validation for his view of the country's dire economic predicament, Bill Clinton used the word *bewildering* to describe the tide of positive statistics—the gross domestic product rising strongly, unemployment falling—that flooded in almost as soon as the election was over.

□ *The Revenge of the Vanquished Silver Cup.* By invading Somalia with only six weeks left in his administration, Bush receives credit for one last big humanitarian gesture ("Message: I care"), while leaving his totally inexperienced successor to shoulder responsibility for all the ensuing problems there. ■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FOR ALL THE MAN YOU ARE.
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FOR A MAN

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WINNERS AND SINNERS OF 1992

Madison Ave.

By Bernice Kanner

IT WAS A YEAR OF GOOD-BYES AND hellos. *Hej då* to the Swedish Bikini Team (Old Milwaukee substituted two "regular guys"). *Hasta luego* to late-night king Johnny Carson, Chevy's long-running "Heartbeat of America" anthem, and Miller Lite's much-maligned "It's It" and "That's That" TV spots. After fourteen years and 61 commercials, Chrysler Corporation chairman Lee Iacocca is driving into the sunset. For publicity's sake, DC Comics even killed off Superman, hoping the Man of Steel's ultimate resurrection would revive sales. And irrepressible adman Jerry Della Femina did not go quietly into ad afterlife.

Hello to Super Soakers, puckerlicious sour gum, the Creative Artists "ad agency," made-over *Harper's Bazaar* and *The New Yorker,* Aladdin, and the X fashion statement. Della Femina's back; so is his creation Joe Isuzu, this time for A&W root beer. We celebrate them all in this, the Twelfth Annual Winners and Sinners list of marketing notables.

☐ *The Slipped Discus Award* to Reebok. Though the shoemaker's touted world's-greatest athletes didn't bring home the gold—Dan O'Brien failed even to qualify for the U.S. Olympic decathlon team—Reebok saved the day. Ads showed Dan's horrified rival Dave Johnson holding his head in disbelief as title cards declaimed, "accountants are predictable," "bankers are cautious," "politicians are tentative," "but athletes are glorious."

☐ *The United Colors of Bensonhurst Award* to Nike and Spike Lee. In one spot, presciently shot two weeks before the L.A. riots, white boys on an urban ball court rail, "I ain't playin' with no ball hoggin' . . . Nike-wearin' . . . doughnut-dunkin' . . . homeboy from Harlem." Black guys growl back, "And I ain't playin' with . . . no Boston-lovin' . . . Nike-wearin' . . . no-dribblin' . . . farm boy from South Dakota." Lee intercedes with a Rodney King–like message: "If we're gonna live together, we gotta play together. The mo' colors, the mo' better. Peace."

☐ *The Inside Pitch Award* to Canada Dry, which built a campaign around an ad-agency guy nervously pitching ads to a stiff, frowning executive. In one spot, the groveling adman shakes maracas while a dreadlocked reggae artist sings, "Not too sweet, mon"; in others, he presents grizzled cowboy Lester Sweet ("Les Sweet, get it?") and a "dry as a bone" skeleton.

☐ *The Leave It to Cleavage Award* to Donna Karan, whose elegant proxy, model Rosemary McGrotha—who's supposedly running for president in Karan's ads—reveals a lace *bustier* beneath her pinstripes.

☐ *The Bon Voyeur Award* to Warner Lambert's e.p.t. In intimate spots for the home-pregnancy test that borrow a bit from Oprah and Geraldo—spots that are unusual in showing sadness—real couples learn on the air whether baby will make three. Two wannabe parents have their hopes dashed in a moving but voyeuristic reading of the test results.

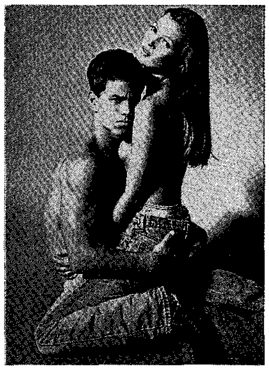
☐ *The Paws That Refresh Award* to Pepsico. Its latest annual report is chockablock with "creatures" who "show a strong inclination to multiply." Bunnies who pore over Taco Bell menus, Pepsi cans, and buckets of Kentucky Fried Chicken "symbolize rapid growth," explained chairman Wayne Calloway, "something as natural to us as it is to them."

☐ *The We Who Are About to Dye Salute You Award* to Clairol's Ultress. Aiming for showstopper attention, the hair-color company cast Barbie look-alike Ivana Trump as a nineties woman. In her trademark accent and Brigitte Bardot 'do, the most publicly ditched woman in the world exclaims, "Gorgeous hair is the best revenge."

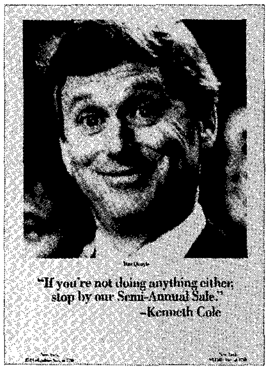
☐ *The Filthy Lucre Award* to Bissell deep-cleaning carpet machines. "Sensitive viewers may be disturbed by the following filth," warns an announcer as the screen fills with shots of dirty brown liquid—"what's left in your carpet after vacuuming."

☐ *The Seven-Foot Itch Award* to Shaquille O'Neal, the Orlando Magic's seven-foot-one-inch rookie who has a seven-year, $40-million deal with the team. Before O'Neal played his first game, he signed an estimated $20-million spokesjock contract

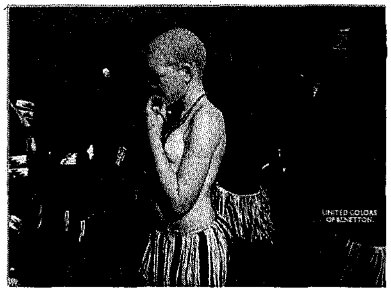
IVANA, DYEING FOR CLAIROL.



THE AD FOR CALVINS.


Dan Quayle
"If you're not doing anything either, stop by our Semi-Annual Sale."
-Kenneth Cole

SLY DIG AT THE V.P.


UNITED COLORS OF BENETTON.

TONED-DOWN BENETTON.

THE BMW 740i WAS DESIGNED TO GIVE ITS DRIVER PEACE OF MIND, NOT JUST PEACE AND QUIET.

Cradled in the driver's seat of this luxury car, you may find one of the quietest places on earth.

The noises associated with most suspension systems have been banished from ours. The vibrations inherent to most engines, made virtually extinct. In fact, every sound not helpful to the driver is simply not there.

All because we want your undivided attention focused on the road. Not on the car.

Of course, the peace of mind this automobile offers extends well beyond the decibel level of its lavishly appointed cockpit.

IT'S LIKE DRIVING WITH A 4,002-POUND BODYGUARD.

It's been said that the new 740i houses some of the most advanced safety equipment in the entire automotive universe.

A belief, no doubt, inspired by our commitment to an "active" safety system that helps the driver avoid accidents and a "passive" safety system that helps defend you from them.

The former employs the use of vehicle-speed-sensitive steering, large antilock disc brakes and Automatic Stability Control + Traction — which monitors and adjusts the traction on the car's rear wheels. Giving you the confidence you need in even the most slippery of situations.

While the latter is comprised of such life-saving devices as automatically cinching safety belts. Driver and passenger-side airbags. And a rigid steel body whose side-impact protection already meets the United States government's 1997 standards.

In addition to protecting the car's occupants, however, BMW also believes in protecting the car.

BMW'S CUSTOMER CARE PROGRAM.

The 740i is so dependable you'll only need to bring it in for service on the bluest of moons.

But if something should ever go wrong, our customer care program provides you with a 4-year/50,000-mile bumper-to-bumper warranty,[*] a nationwide Roadside Assistance program[**] and a free loaner car if your car does need to be serviced.[†]

All of which enables you to experience one of life's great paradoxes: Driving a car that calms your nerves at the same moment it's stimulating them.

For more information on the $54,405[††] BMW 740i, or the longer wheelbased 740iL, call 800-334-4BMW. Or just visit an authorized BMW dealer for a test drive.

THE ULTIMATE DRIVING MACHINE.®

[*] See your BMW dealer for details on this limited warranty. [**] Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA. [†] Available at participating dealerships. [††] Suggested retail price for a 1993 BMW 740i is $54,405. Actual price will depend upon dealer. Price includes dealer prep, destination and handling charges. Price excludes taxes, license, title and registration fees, and options. © 1992 BMW of North America, Inc. The BMW trademark and logo are registered.

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ABSOLUT HARMONY

There are few things that symbolize the holiday season better than the lighting of the tree and the sound of caroling. This year, Absolut Vodka combines the two in Absolut Harmony.

Ten bus shelters will display the outdoor advertisement Absolut Harmony, accompanied by the sound of "Noel We Sing" as performed by the New York Choral Society, John Daly Goodwin, Musical Director. Look and listen at the following locations:

- MIDTOWN
  - 6th Avenue at 53rd Street
  - 3rd Avenue at 44th Street
  - 42nd Street at Lexington Avenue
  - 57th Street between 5th & 6th Avenues
  - 2nd Avenue at 61st Street
  - 34th Street at 5th Avenue

- UPPER EAST SIDE
  - 79th Street at Third Avenue

- VILLAGE
  - University at 13th Street

- UPPER WEST SIDE
  - Broadway at 65th/66th Street
  - Broadway at 76th Street

ABSOLUT VODKA WISHES YOU A HAPPY AND HARMONIOUS HOLIDAY SEASON.

with Reebok, as well as deals with Spalding, Kenner Parker Toys, and Classic Games trading cards.

☐ *The Leap of Faith Award* to GMC trucks. In cable-TV spots, a 3,900-pound GMC Jimmy SLT sport utility vehicle plunges 700 feet off a West Virginia bridge before a bungee cord pulls it back, demonstrating the truck's strong frame (on the road or off) and the commercial's real stopping power.

☐ *The Brewhaha Award* to Coors. After Anheuser-Busch took the "Rockies legend" to task for sometimes using non-Rockies water in Coors Light, Coors tried—and failed—to stop the myth-exposing ads. So it ran its own retaliatory ads, which pointed to A-B's dwindling market share as the impetus for such an attack.

☐ *The Your Hip Parade Award* to Lee jeans. In one spot promoting "the brand that fits," a baby-boomer is hunkering down to watch TV when his waist button pops off and sails around the room; in another, by the time a woman has tried on several pairs of ill-fitting jeans, her date has met and married her roommate. In still another, a baritone turns into a soprano, courtesy of constricting jeans.

☐ *The Going Against the Groin Award* to Marky Mark. In ads in print and on MTV, the crotch-grabbing rapper urges viewers to keep on their Calvins skivvies to protect against AIDS. Fox's New York station shied away not because Marky Mark claims to have had lipstick stains on his underwear but rather because of "inappropriate" nudity (he and model Kate Moss appear bare-chested).

☐ *The Bus Stops Here Award* to Carillon Importers. In addition to stockings printed with a crossword-puzzle design and inserted into issues of *Mirabella,* this year Absolut Vodka designed the world's first singing bus stops, which are filling the air with holiday music.

☐ *The Gotta Have a Gimmick Award* to morphing, the computer-generated method by which something dissolves into something else (à la Philips's new Compact Disc–Interactive spots). Honorable mention to pixilation (à la the fluttering, surrealistic figures in the Paramount-hotel ads) and letterboxing—black strips across the top and bottom of the TV screen (à la Sunoco Ultra 94, Alaska tourism, and Hidden Valley Ranch salad dressing) to suggest that the ad is as cinematically important as a big-screen epic. And *The Once Over Easy Award* to Clorox, McDonald's, Merrill Lynch, and Quaker Oats for printing the bottom half of magazine ads upside down, to stop readers in their tracks.

☐ *The Spud Stud Award* to Kenneth Cole. No sooner had comics turned Dan Quayle's spelling gaffe into a hot potatoe than the shoemaker (and his elves, ad agency Kirshenbaum & Bond) turned it into the springboard for a pre-election sales promotion: "Don't forget to vot." CBS and Volvo also feasted on the VP: His attack made *Murphy Brown* the hottest, priciest show of the year, and the carmaker made marketing meat of "family values."

☐ *The Big Brother Is Watching You Award.* A tie for *TV Guide* and Ikea. In regional spots for the furniture warehouse, an actor inside the set presses his nose against the screen and wrinkles it in horror as he scans viewers' living rooms before screaming, "You need some new furniture!" For *TV Guide,* a smart-alecky groove tube berates its audience for channel grazing and advises them of the "better way to watch TV."

☐ *The In the Stew Award* to Metz Baking Company. As primitive natives dance around two British explorers being cooked in a large black pot, one tribesman brings out a loaf of D'Italiano bread. "We're not Italian," says one of those in the hot seat. The tribe pauses, then continues to dance. "You don't have to be eating Italian to enjoy D'Italiano bread," adds the voice-over.

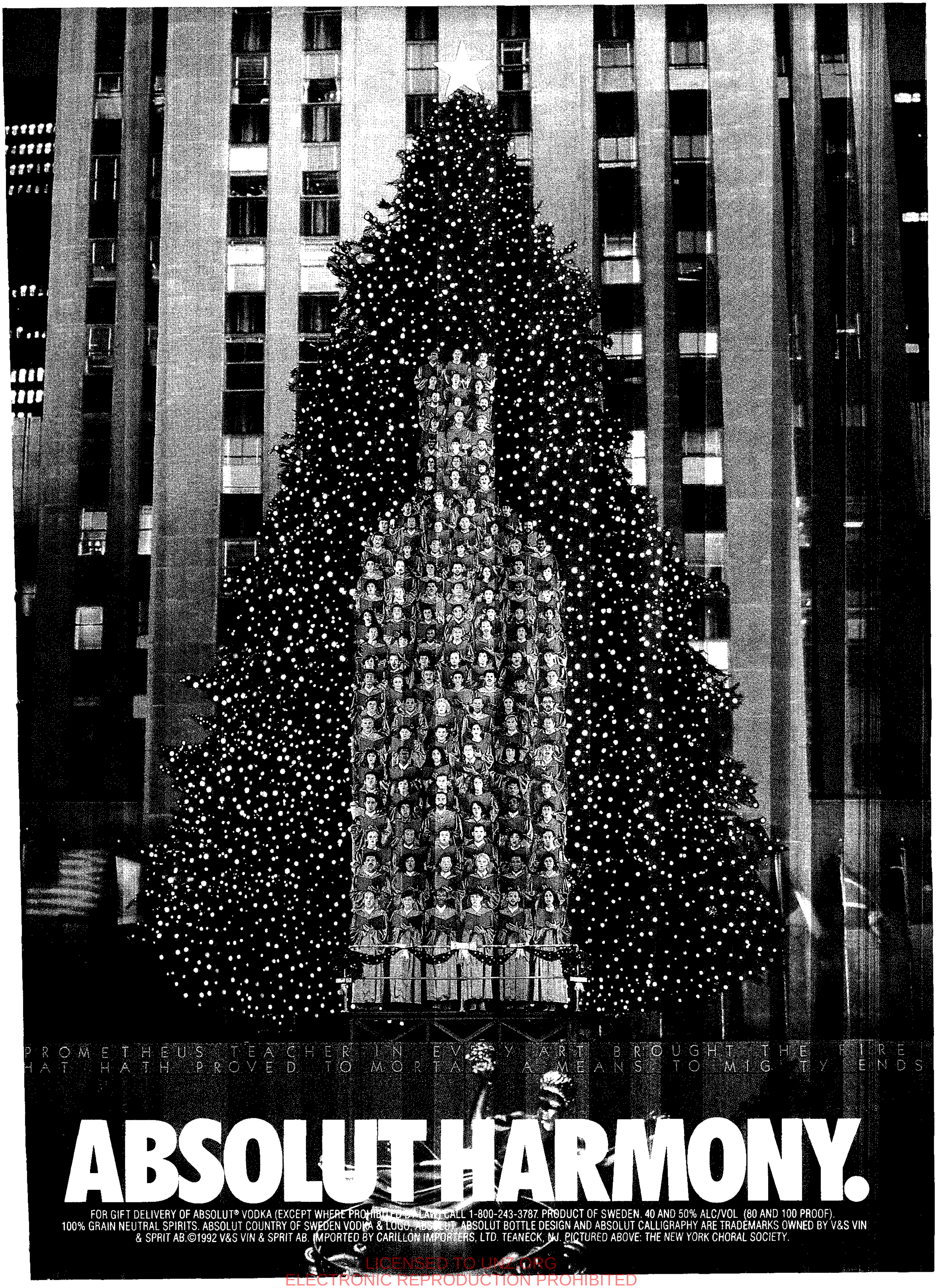
☐ *The Try a Little Tenderness Award* to Benetton. After its bedside-moment-of-death-by-AIDS ad caused such a furor, the fashion outfit soft-toned its campaign with controversial but less inflammatory ads showing an albino Zulu surrounded by her dark sisters, exploited South American child bricklayers, an impoverished dark-skinned child clutching a white doll, a stark electric chair, and an oil-coated duck.

☐ *The Way of All Flesh Award* to diet Coke. Believing that stars of yesterday still shine, it matted clips of Humphrey Bogart, James Cagney, and Louis Armstrong beside tassel-capped Elton John; and Groucho Marx, Cary Grant, and Gene Kelly ham it up with modern-day twinkle toes Paula Abdul. Rival Pepsi quietly snickered that *its* audience is very much alive.

☐ *The Crucified for His Convictions Award* to BBDO chairman Phil Dusenberry. Dusenberry, who helped dream up the "Morning Again in America" spots that helped re-elect Ronald Reagan, applied the same romantic, soft-glaze techniques in masterminding the moving "Life: What a Beautiful Choice" spots for the pro-life set the De Moss Foundation.

☐ *The Get With the Program Award* to Bell Atlantic. Perhaps remembering the Delucas in Ragù's 30-second sitcom series, or inspired by TV talk-show star Ross Perot, the phone company tried to camouflage advertising as programming with a half-hour show about the Ringers—a family of phone compulsives—to demonstrate caller ID, speed dialing, and other features.

☐ *The Watch Your Mouth Award* to the American Speech-Language-Hearing Association. It called John Hancock's moving dramatization of a stutterer's release, via writing, from cruel frustration "counterproductive" and "exploitative." ■


PROMETHEUS TEACHER IN EVERY ART BROUGHT THE FIRE
HAT HATH PROVED TO MORTALS A MEANS TO MIGHTY ENDS
ABSOLUT HARMONY.

FOR GIFT DELIVERY OF ABSOLUT® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1992 V&S VIN & SPRIT AB. IMPORTED BY CARILLON IMPORTERS, LTD. TEANECK, NJ. PICTURED ABOVE: THE NEW YORK CHORAL SOCIETY.

Media

By Edwin Diamond

Mortimer Zuckerman, always a man on the run, was hurrying out of a meeting of a Jewish philanthropic group when reporters asked him for a comment on his stalled talks with one of the unions representing workers at the *Daily News.* The *News*'s proprietor-elect slowed down long enough to get off one of his zingy one-liners: "I would rather negotiate with the Palestinians than the Newspaper Guild."

The Zuckerman-Guild negotiations, turning on matters of job security and management's authority to hire and fire newsroom employees, haven't quite upset Zuckerman's plans to take over the paper before the end of the year. But comparing his prospective co-workers to the PLO is hardly the smoothest way to start a new relationship. The Guild responded in kind. *News* reporters started a brief byline strike—exercising the right to remove their names from stories. They also talked about a "corporate campaign"; that is, urging advertisers to pull their pages from Zuckerman's magazines, *U.S. News & World Report* and *The Atlantic.*

Name-calling aside, Zuckerman and the *News*'s staff remain shackled together, like Tony Curtis and Sidney Poitier in *The Defiant Ones.* They hobble off into the new year as one of the odder couplings of 1992, a year when the winners and the sinners were often interchangeable. Some other couples on the honor/dishonor roll of 1992:

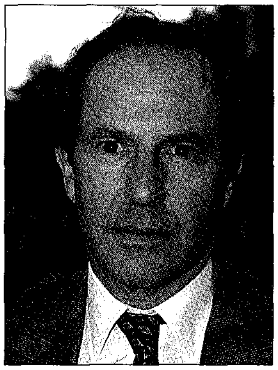
□ *Talk-show politicians.* This was the year the presidential campaign unspooled on television. Pat Buchanan, talk-show personality, made a credible run for the Republican nomination. The fictional TV newswoman Murphy Brown was attacked by (the real) Dan Quayle, blurring the remaining lines between comedy and politics. The candidates vied to see who could star in the most unconventional media format. Clinton took an early lead with appearances on *Donahue,* Don Imus, and *The Arsenio Hall Show.* Bush closed fast, granting an interview to MTV reporter Tabitha Soren on the Saturday before the election. Bush had earlier said that the president shouldn't be seen in such "undignified" settings. While he gave Soren a few minutes, he looked about as comfortable as a father talking to his teenage daughter about safe sex.

□ *Perot: The Series, the Product.* Ross Perot trumped both Clinton and Bush, TV-wise. He announced that he was available on *Larry King Live* and then ran half-hour flip-chart talks, outdrawing the competing sitcoms. Perot's infomercials sold one product—H. Ross Perot—and succeeded in destroying the line between program and commercial: a home-shopping-network show come to politics.

□ *Stern and the FCC.* The Federal Communications Commission, normally a toothless watchdog of the airwaves, decided to go after radio schock jock Howard Stern for air pollution—"indecent" broadcasts. The threatened FCC fine, directed against one of Stern's radio outlets, amounts to $105,000. The publicity handed Stern couldn't be bought for $1 million. The bureaucrats and the big mouth deserve one another.

□ *Madonna and the CEO.* The magazines of Time Inc. and the entertainment companies of Warner Communications came together this year to form the media conglomerate Time Warner, with promises of corporate synergy. But the energy levels seemed to drop at *Time:* The flagship weekly went through a major redesign—so far with mixed results—and, last month, a change of editors.

Still, Gerald Levin, the top executive of Time Warner, managed to put the sin back in synergy. Warner Books ordered a whopping first printing of 500,000 for *Sex,* the Madonna–Steven Meisel "book" ($50 per copy, including its silver Mylar bag and metal cover). Warner's flashy publication party drew dominatrixes in leather and dominatees in dog collars. Madonna was dressed as

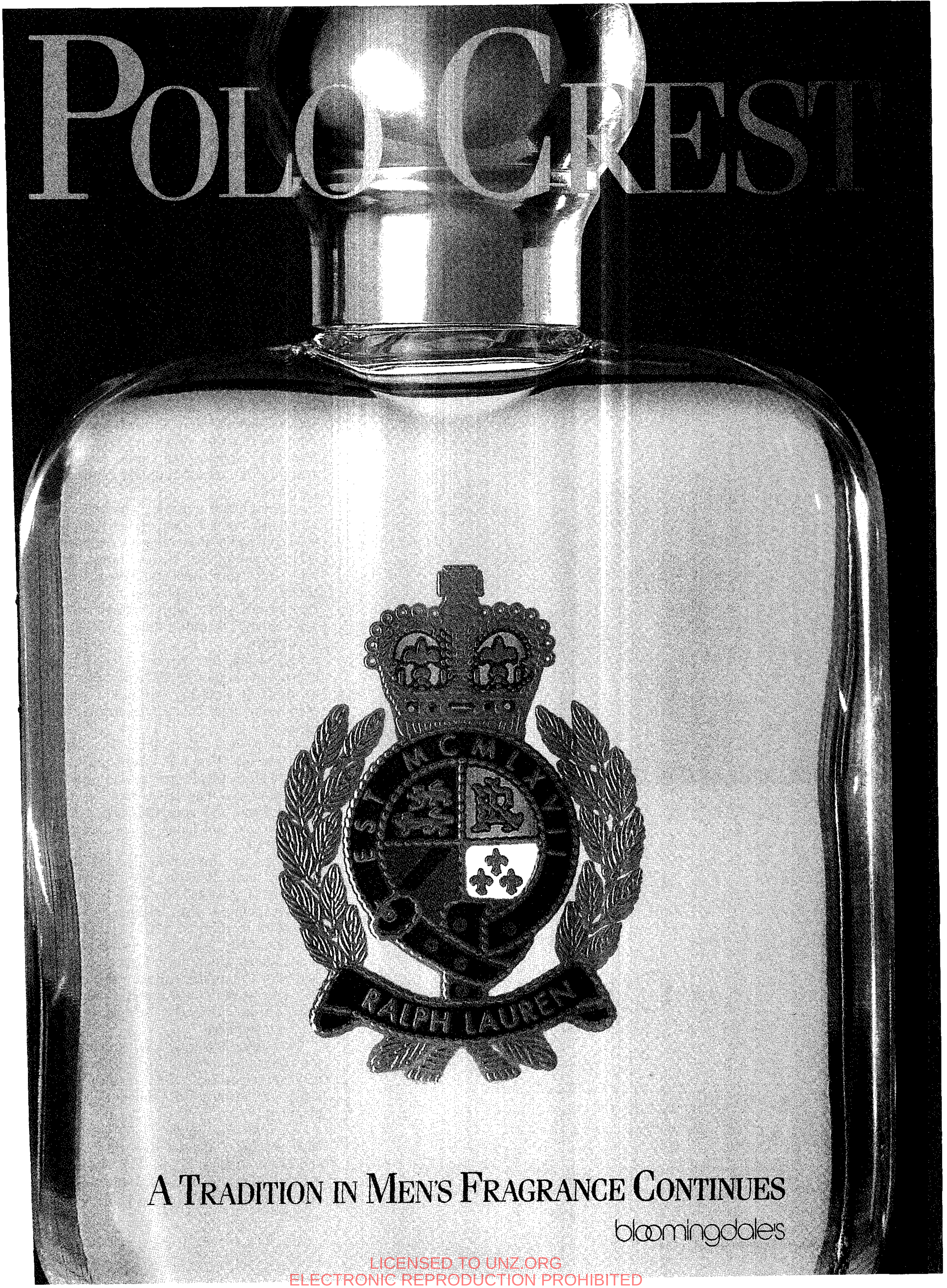

MORTIMER ZUCKERMAN.

PETER KALIKOW.

COURIC AND GUMBEL.

AMY FISHER.

Photographs: left to right, Jon Levy/Gamma-Liaison; Adam Scull/Globe Photos; © the *Today* show; Helayne Seidman/Sipa.


POLO CREST
EST MCMLXVII
RALPH LAUREN
A TRADITION IN MEN'S FRAGRANCE CONTINUES
bloomingdale's

little Heidi of the Alps, Levin as corporate suit.

□ *Working Couples.* Not all of 1992's couples were so oddly matched. Katie Couric and Bryant Gumbel of the *Today* show fine-tuned the art of the morning-TV host, balancing perkiness and serious TV (when the pictures demanded gravitas). Veteran reporter Tom DeFrank and Mark Miller burrowed inside the presidential campaigns to produce a detailed reconstruction for *Newsweek.* Michael Ruby and Merrill McLoughlin, a real-life husband-and-wife team, co-edited *U.S. News & World Report* for Mort Zuckerman. The marriage and the magazine thrived, with Ruby and McLoughlin completing their third year as top editors—where three others lasted a year or less.

□ *Old* Times, *New* Times. The Arm Fetish, rappers' street fashions, the *pensées* of male models, Dracula as metaphor for the AIDS epidemic: Where will Sunday's "Styles of the Times" *not* go in search of the trendoid quiver (under-30 division)?

Arthur O. Sulzberger Jr., who took over as publisher of the *Times* earlier this year, is 41. But he has been known to wonder if he's too old for the "Styles" target audience. The more dyspeptic *Times* people believe "Styles" is spinning its customized wheels—that the downtown crowd will watch TV rather than pick up a newspaper.

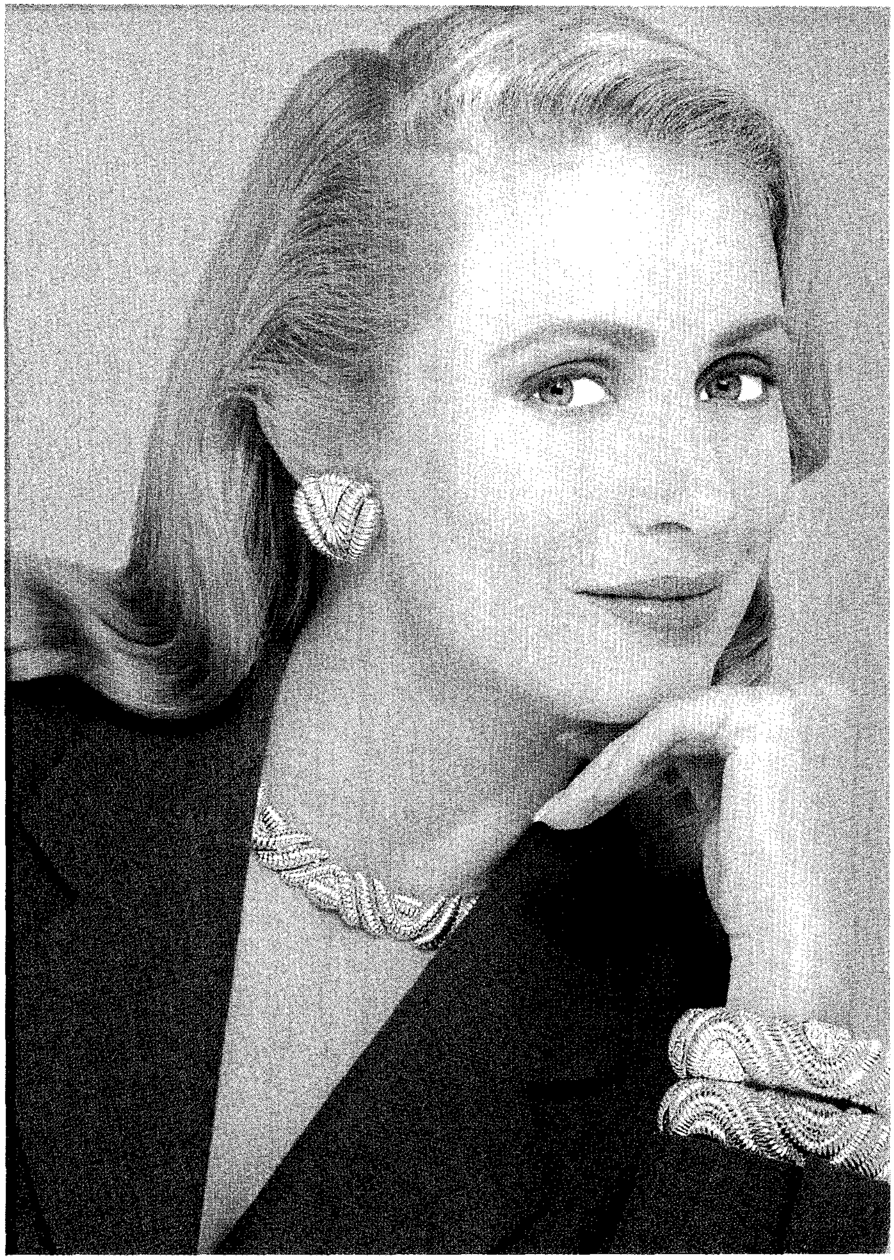
Meanwhile, the "Styles" section, just over seven months old, has a new editor—its third, if founding consultant Adam Moss is counted. That's Zuckerman-class turnover.

□ *Good Amy, Bad Amy.* The three "fact-based" TV movies about the Long Island Lolita, Amy Fisher, now in production, have set new lows even for this scuzzy form. CBS and NBC have broadcast dates in late January; ABC doesn't have a date.

The contest for which has the most tasteless show is close, but NBC wins. CBS and TriStar tell the story from the vantage point of the Buttafuocos—Joey and Mary Jo received $200,000-plus for the rights. NBC has as its partner KLM productions, which made Fisher's bail of $80,000. The money entitled NBC to get its screenwriter into Fisher's hospital room during her recent "suicide watch" before sentencing.

That suggests a new development deal for crime-of-the-week TV movies. The mayhem-minded of 1993 can sell the rights in advance to crimes they are planning.

□ *Couples the Media Don't Have to Kick Around Anymore.* Donald Trump and Marla Maples, Frank Rich and Alex Witchel (after all, she's left the theater beat). Jennifer with a *J* and Gennifer with a *G.* ■



CIRO, The Affordable Extravagance. "Chignon" goldtone necklace, $400; earrings, $115; and bracelets, $275 and $330.

Golden Rule

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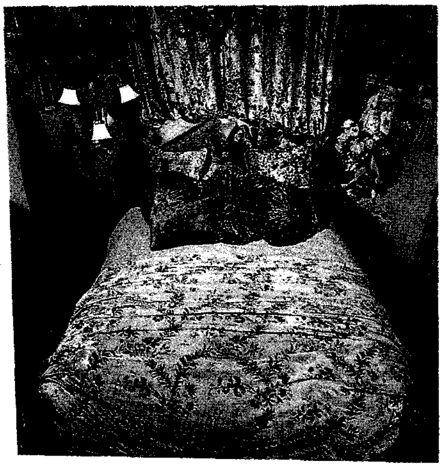
For the shop nearest you or a complimentary catalog please call (800) 532-9595
Receive a special Ciro gift with any purchase when you mention this ad. While supplies last.

'twas the night before Christmas and all through the house...



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Wall St.

By Christopher Byron

POLITICALLY, 1992 WAS A year that should have come equipped with a fast-forward button—mainly so that we could have gotten through all the campaign baloney and seen what was ahead for the economy. Everyone knew that George Bush would lose to *somebody,* so now that Bill Clinton is president-elect, the big question is whether he'll be able to turn the economy around.

So far, luck has been with him. In fact, the economy was beginning to recover even as Bush sank further and further behind in the race. But Robert Brusca, chief economist for Nikko Securities, International, warns that Clinton shouldn't read the latest uptick in the statistics as evidence of the start of a self-sustaining expansion.

"The economy made a sucker of George Bush in 1990 by leading him to think it was stronger than it was," says Brusca—and it was this misreading of the situation that encouraged the administration to support the very tax hike that knocked the economy flat. If Clinton now carries through on his campaign promise to raise taxes on "the rich"—whom he defined in the campaign as the top 2 percent of taxpayers, or joint filers with taxable incomes of more than $110,000 yearly—the economy could begin crumbling all over again in 1993.

In business itself, some of the country's mightiest chief executives turned out to be losers, embarrassed by public protests over the size of their compensation deals and in a couple of cases actually driven from office by their own corporate boards.

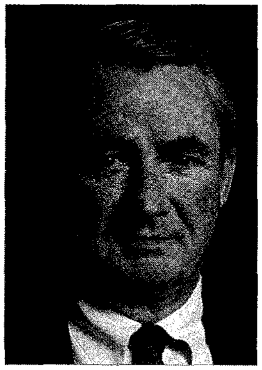
The most dramatic example involved General Motors chairman and chief executive officer Robert Stempel. Along with his predecessor, Roger Smith, Stempel helped all but destroy a company that was once the very symbol of American manufacturing might, losing more than $7.4 billion since the start of the nineties. Nonetheless, the United Shareholders Association, a Washington, D.C., investors'-rights group, estimates that Stempel received a total of $2.3 million in 1991 compensation.

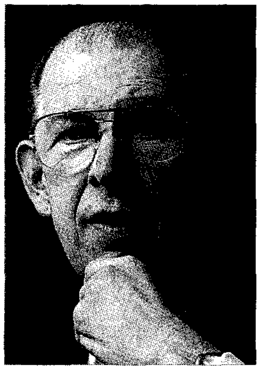
Under pressure from outside directors led by John G. Smale, former chief executive of Procter & Gamble, Stempel finally quit in November, blaming high blood pressure and back-stabbing leaks to the press for his troubles. In fact, his problems were almost totally of his own making. They boiled down to his inability to shake up and lead G.M.'s insular and arrogant top management, which had completely lost touch with what its customers wanted to buy.

Shareholders'-rights groups heralded Stempel's ouster as evidence of a new, long-overdue assertiveness on the part of directors. Indeed, scarcely was Stempel out when another well-known corporate leader was coming under fire: American Express chief executive James Robinson III.

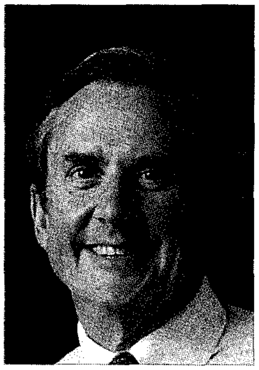
Robinson's company has been suffering from eroding earnings. And American Express got a black eye when it was implicated in a smear campaign against its one-time largest shareholder, Edmond Safra—the subject of a 1992 book by Bryan Burrough *(Vendetta: American Express and the Smearing of Edmond Safra).* Through it all, Robinson hovered above the fray, receiving total compensation, according to United Shareholders, of roughly $6 million in 1991, even as his company's stock price fell to half its 1987 peak level. Early this month, press reports indicated that Robinson had at last been told by his board to start looking for another job.

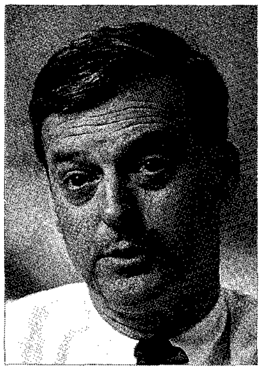
The year also saw attention begin to zero in on yet another top executive drawing a seven-digit salary but producing little in return: chairman John Akers of IBM. Though he continues to cling to power, Akers's days may be numbered. United Shareholders, which closely tracks the boards and top managements of 50 U.S. companies, has made IBM a prime target for 1993. Among other things, the association wants to see IBM establish a more independent board and amend its executive-pay policy—which last year rewarded Akers with $5.2 million in salary, bonuses, and stock options. The compensation seems incredible considering that IBM's stock is trading at a ten-year low and the *Wall Street Journal* has been running stories quoting irate inves-


JOHN AKERS.


ROBERT STEMPEL.

LEONA HELMSLEY.


JAMES ROBINSON.


JOHN REED.

Photographs: left to right, Andy Freeberg; John Abbott; Najlah Feanny/Saba; John Abbott; Leif Skoogfors/Woodfin Camp.

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tors calling for the company's breakup.

There was speculation as well as to how much longer Citicorp chairman John Reed could keep his job. Citicorp has been drifting for years under Reed, and rumors of top management intrigue began swirling last autumn when his No. 2, Richard Braddock, abruptly resigned without explanation, suggesting intensifying internal dissatisfaction over the way Reed has been running the bank.

As for America's insatiable thirst for scandal, 1992 was the year that saw Leona Helmsley get locked up on a tax-fraud conviction—a bookend of sorts to the white-collar-crime prosecutions of former U.S. Attorney Rudolph Giuliani in the late eighties. The year also produced continued bloodletting from the two major banking scandals of recent times—the BCCI affair and the mess concerning the Atlanta branch office of the Banca Nazionale Del Lavoro.

In the BCCI matter, Washington, D.C., superlawyers Clark Clifford and Robert Altman were finally run to ground and indicted on bank-fraud charges by Manhattan District Attorney Robert Morgenthau—arguably the best prosecutor, either state or federal, in America today. The two now face trial in both New York and Washington, D.C., next year. A new book by Peter Truell and Larry Gurwin (*False Profits, the Inside Story of BCCI, the World's Most Corrupt Financial Empire*) chronicles the involvement of both Altman and Clifford in the BCCI fiasco and will be must reading for anyone who wants to follow the trial.

In 1992's other big banking scandal—the BNL affair—the year began with a startling Justice Department charge. Specifically, the Feds claimed that in the late eighties, a handful of local, low-level bank employees in BNL's Atlanta branch office had engineered what amounted to a $2-billion international bank heist for the benefit of Iraqi dictator Saddam Hussein—while managing to keep the whole thing hidden from auditors, bank regulators, and even BNL's home office in Rome.

Baloney! roared House banking-committee chairman Henry Gonzalez. Helped along by some investigative column-writing by William Safire of the New York *Times*, the BNL scandal escalated to the point that the Justice Department and the CIA were at each other's throats over charges of a cover-up by the Bush administration.

To defuse the situation, Attorney General William Barr appointed a retired federal judge, Frederick B. Lacey, to investigate whether an independent Iran/*contra*-type prosecutor should look into the case. Earlier this month, Lacey said he could find no grounds for such a step, but Gonzalez and others will probably not be satisfied. Rightly or wrongly, this is one scandal about which we will almost certainly be hearing more in 1993. ■

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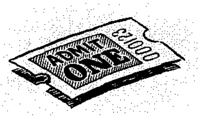


THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

Les Jörgensen

BEST-SELLERS

Robert Isabell, the florist who has decorated more parties for the rich than you can shake an orchid at, has designed potpourris for Henri Bendel. They come as gold-roped baskets with green velvet sashes and Christmas-tree ornaments, with a musky-citrusy scent zapped with cinnamon, spice, and everything nice. Prices are from $20 to $50.

SHOPPING MANHATTAN
CORKY POLLAN

BOOKS

Shopping Manhattan, Corky Pollan: Who better to lead you to some new corner of the boutique universe than *New York*'s own "Best Bets" columnist? In this revised version, Pollan's full of last-minute advice for the eleventh-hour shopper. (Penguin; $15.)

FASHION

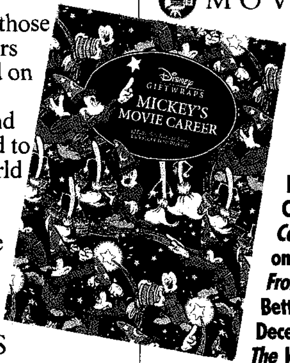
"This is the season of Jil Sander," says Michael Gross. "The woman who makes German fashion something more than an oxymoron has two new fragrances, No. 4 (for women) and Feeling Man, at Bergdorf Goodman and Barneys New York. Her fall line for women, also sold at Linda Dresner, is for the modern minimalist seeking maximum luxe."

TASTINGS

BY ALEXIS BESPALOFF

***The Companion to Wine:* Edited by my friend and confrere Frank Prial, this lavish, oversize book with 400 color photographs covers the wines of the world—from Napa to New Zealand, from Amarone to Auslese—with informative contributions by more than twenty (mostly British) writers. (Prentice Hall; $60.)**

SHOPPING



The people behind those arty wrapping papers with patterns based on William Morris, American quilts, and the like have turned to the Wonderful World of Disney for inspiration. Twelve full-color sheets are $14.95 at bookstores.

SCENES

Not yet smitten with holiday spirit? Consider: the tinkling voice of the always eccentric Blossom Dearie doing her Christmassy songs at the Ballroom (Friday, Saturday, and Sunday); the big, showy Radio City Christmas spectacular (through January 6); or tea and buckwheat blini, oozing with caviar and sour cream, *anytime* at the Russian Tea Room.

Corinna Lecca

Photo alert: Issue No. 12 of Nicole Wisniak's sporadically published magazine, *Egoïste,* is $40 and in French but worth it for Richard Avedon's revealing photos of New Year's Eve in East Berlin, the Volpi Ball in Venice, Stephanie Seymour in Comme des Garçons. Available at Rizzoli bookstores.

THEATER

A Christmas Memory: "Other people inhabit the house, relatives; and though they have power over us, and frequently make us cry, we are not, on the whole, too much aware of them." Charm. That's what Truman Capote's remembrance of holidays past has in abundance—but also heartbreak and nostalgia. Mercedes Ruehl, Wendy Wasserstein, and others read from the work at the Book-Friends Café (16 West 18th Street) on December 18, 19, and 20. Call 564-8038 for tickets ($15).

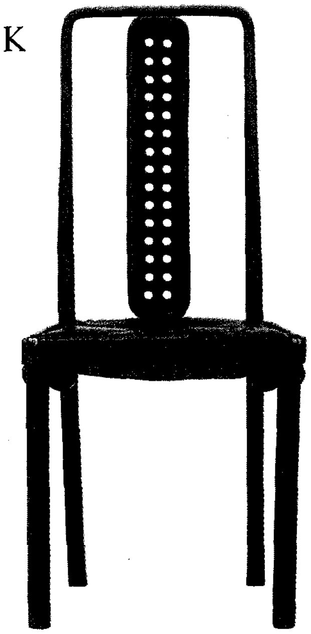
MOVIES

The Museum of Modern Art is showing a retrospective of black-and-white mostly winners (and losers) by Michael Curtiz. Of course, *Casablanca's* his big one, but watch out for *Front Page Woman* (with Bette Davis) on December 18 and 21 and *The Walking Dead* (with Boris Karloff) on December 20 and 22.

ART

"Josef Hoffmann Designs": More than 100 objects by Hoffmann, a founder of the Wiener Werkstätte, have been culled from the Austrian Museum of Applied Arts in Vienna. Furniture, jewelry, fabrics, bookbindings, drawings—they're all at the IBM Gallery of Science and Art through January 23.

Arthur Leipzig, best known for his first-rate black-and-white photos, is having his first exhibition of color works, at the Frumkin Adams Gallery; 50 West 57th Street; through December 31.



The new EXIT ART/The First World—17,000 square feet on Broadway between Spring and Prince—is open. Part formal gallery space and, in the future, theater for new experimental works, the space has a café and something called the Apartment Store.

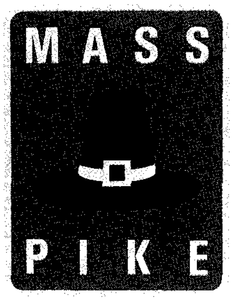
ARIADNE
AUF NAXOS

MUSIC

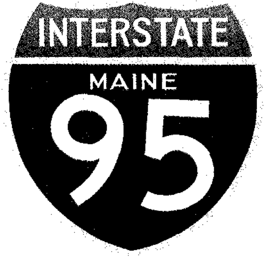
***The Metropolitan Opera Season Book:* A little something for the opera lover on your list? This year's paperback has dates and times for all the productions, as well as info on new ones like *Jenůfa,* which opens December 19. This is the Met's third revival, but this time around, Gabriela Beňačková and Leonie Rysanek should make Janáček's opera the hottest ticket in town.**

ASK GAEL

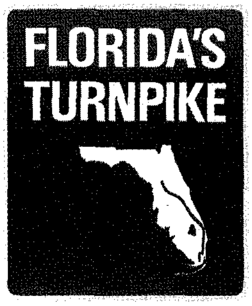
What's this year's essential gift?
It's the new updated and wisely but not obsessively "de-fatted" *Essentials of Classic Italian Cooking,* by Marcella Hazan (Knopf; $30).



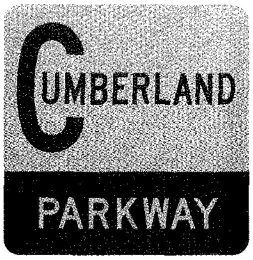
Massachusetts Turnpike,
Auburn to Ludlow.


INTERSTATE
MAINE
95

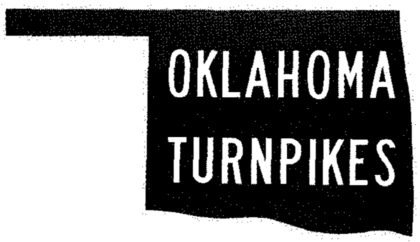
Interstate 95, Maine,
Portland to the New Hampshire border.


FLORIDA'S
TURNPIKE

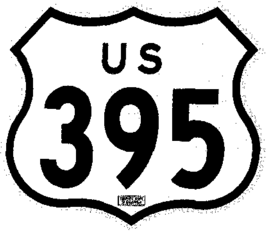
Florida's Turnpike,
Kissimmee to West Palm Beach.


CUMBERLAND
PARKWAY

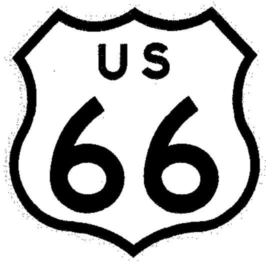
Cumberland Parkway,
Kentucky, Glasgow to Somerset.


OKLAHOMA
TURNPIKES

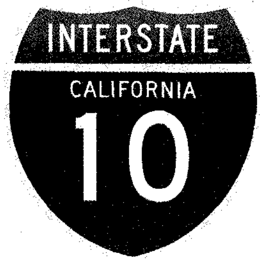
Will Rogers Turnpike,
Oklahoma, Tulsa to the Missouri border.



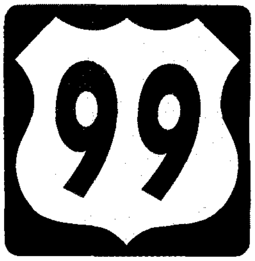
Route 395, Nevada,
South Washoe Valley to Winter's Ranch.



Route 66, Texas (aka Interstate 40),
Shamrock to Amarillo.


INTERSTATE
CALIFORNIA
10

Interstate 10, California,
Beaumont to Blythe.



Route 99, California,
Bakersfield to Fresno.

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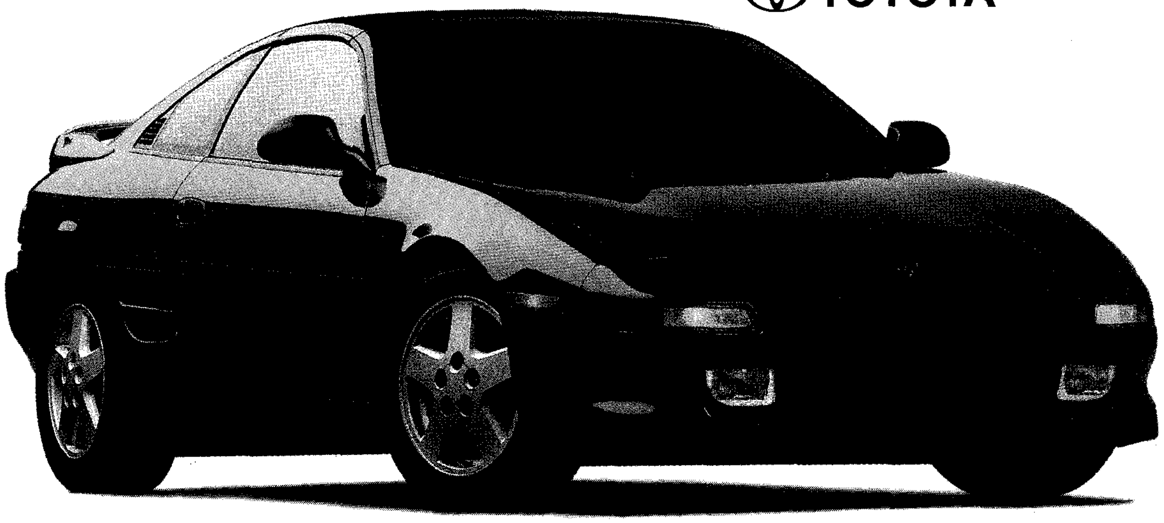

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Who's the Most Brilliant New Yorke You Know?

SAMMY "THE BULL" GRAVANO. IN A CITY that cries out for deal-makers to mend our fractured parts, who can match his peerless performance? Who else could have confessed to committing nineteen murders and not have to worry about serving much time, to say nothing of being able to keep the millions he earned in between garrotings and gunshots behind the ear? You say Felix Rohatyn? On the record, I'll take Sammy every time.

—Peter Maas

◆

Maybe James Levine, artistic director for the Met, because he does so much for music in New York.

—André Soltner

◆

If I named one, I would alienate the hundreds of others. The thing about New York is that it's a repository of brilliance. It's the city itself that deserves credit for attracting these people. The city combines the most gigantic intellects and egos.

—Felix Rohatyn

◆

The most brilliant New Yorker I know is Bernadette Peters, because she is gifted with such pure talent but is so compassionate. I find that inspiring.

—David Bouley

ILLUSTRATED BY MICHAEL WITTE

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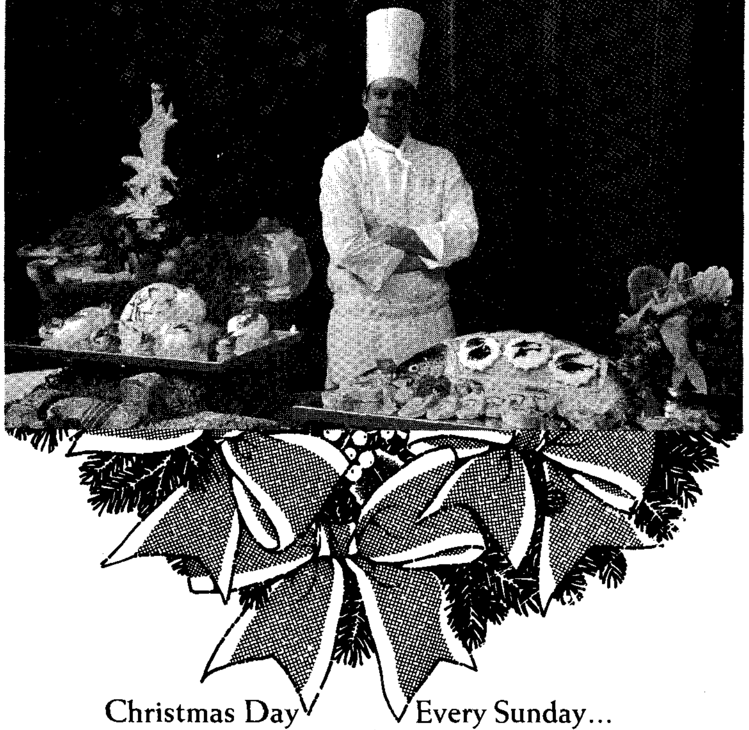

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The Reverend Calvin Butts. He is a leader. He is, I would think, very understanding. Or Donna Mills. She became a Civil Court judge. I knew her father and mother a long time. But anyone who's moving in the right direction, that's what we need.

—Sylvia Woods

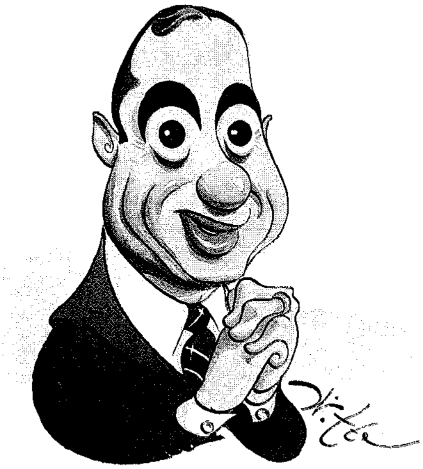
……

It's Ed Koch, who managed to retire and look more brilliant with every passing day. Now he just has a lifetime of eating Chinese food and burying his enemies.

—Jerry Della Femina

……

The most brilliant New Yorker I know is Mario Cuomo, who reads the great books, who is the most intellectual nonintellectual I've met in my life. He could have lunch with the president of Yale University or with any New York City cabdriver and be just as comfortable.



—Larry King

……

I would like to *not* use the word *brilliant,* because it conjures up tinsel. The most usefully intelligent New Yorker I know is Amalya Kearse. She is a judge on the Second Circuit Court of Appeals. Unlike most federal judges appointed by Reagan and Bush—she is a Jimmy Carter nominee—she has a working knowledge and keen appreciation of the Bill of Rights and the Fourteenth Amendment. She would be a superior Clinton nominee than Mario Cuomo to the Supreme Court.

—Nat Hentoff

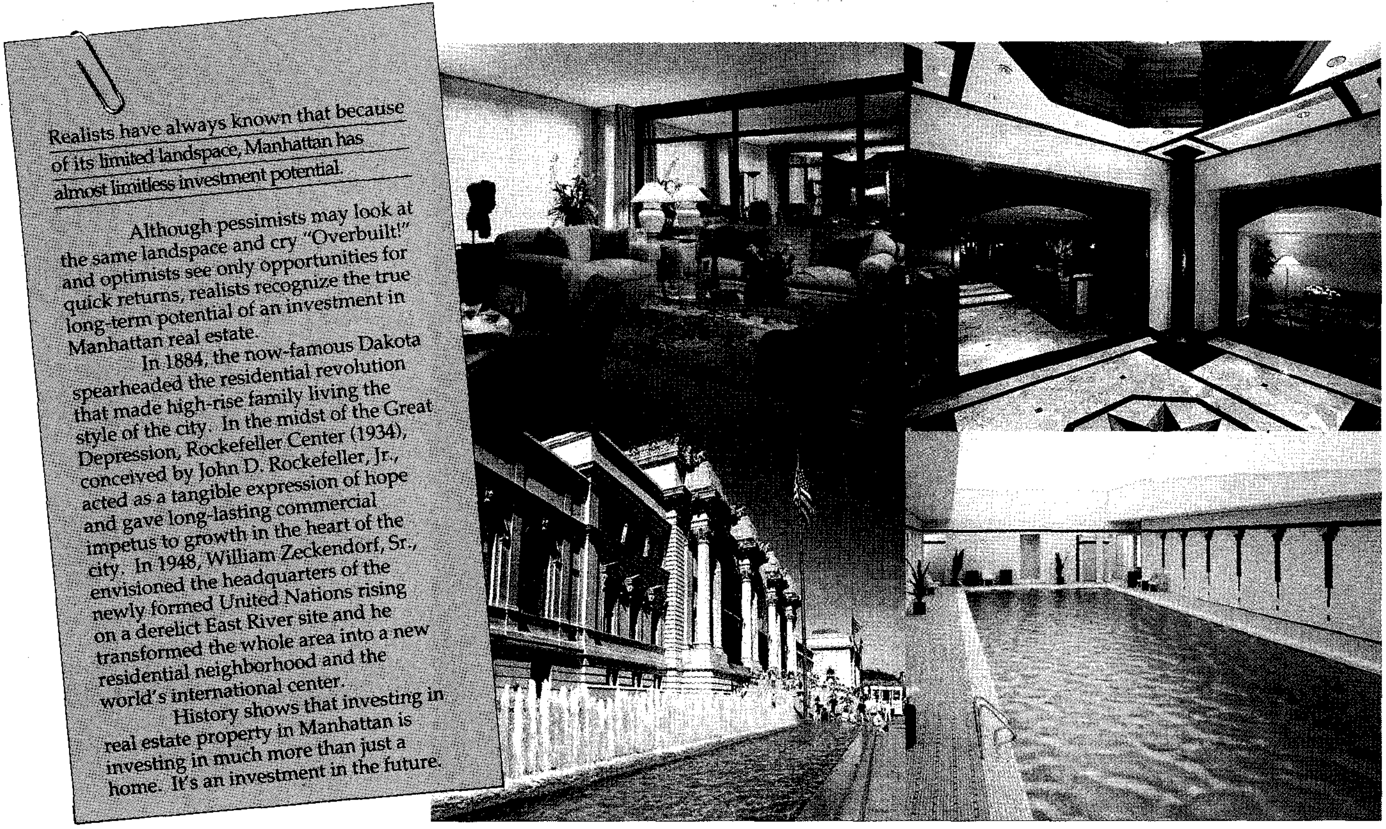
……

Simple for me. John Lindsay, because he was there during New York's most brilliant recent time—and he kept New York on an even keel when we had race riots all over the country. And he also helped found Phoenix House, one of the most successful drug-treatment centers in the country.

—John Weitz

……

Richard Green of the Crown Heights



Realists have always known that because of its limited landspace, Manhattan has almost limitless investment potential.

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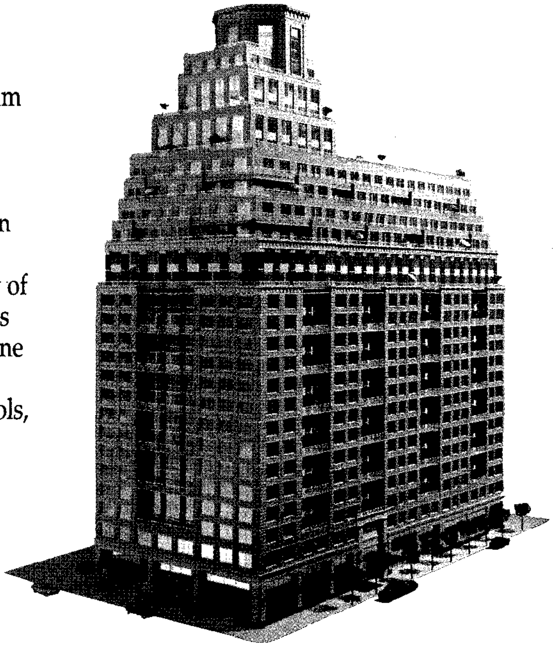

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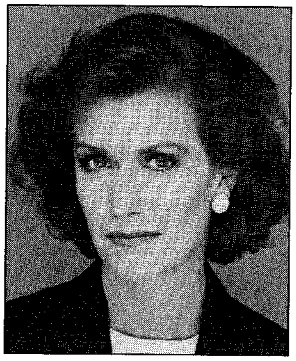


Youth Collective, for the work he does every day for the children of our city.

—David Dinkins

……■……

Mort Zuckerman, because he's taking a tradition like the *Daily News* and he's restoring, renovating, and rehabilitating it.

—Martha Stewart

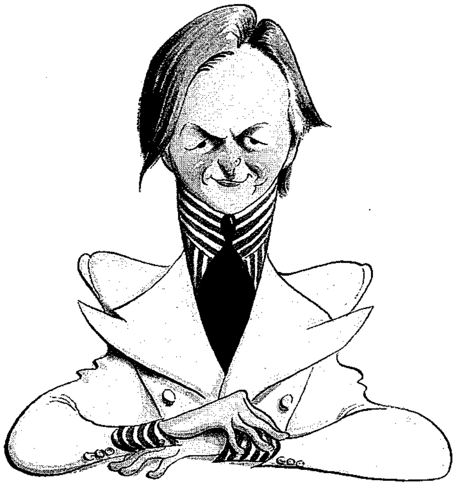
……■……

My candidate would actually be a couple: Leonard and Evelyn Lauder. I think they symbolize the best of New York. They live in the city, help out causes in the city. They are energetic and dynamic and fun to be around. One feels a high after being around them.

—Malcolm S. Forbes Jr.

……■……

Tom Wolfe, because he got a whole decade, the eighties, down in one book, *The Bonfire of the Vanities.* And adding to Wolfe's brilliance, the way Hollywood screwed up the movie version—the industry's inability to deal with truth—was entirely predicted by the book.



—Richard Johnson

……■……

Brilliance . . . gloss . . . shine. . . . I think brilliance is a superficial quality. There is Madonna, for instance. She understands her image, is aware of how she seems to other people. In order to be brilliant, you have to *polish.* No one is naturally brilliant. Brilliance is itself; it doesn't have to be justified.

—Quentin Crisp

……■……

Susan Sarandon, because she uses her kindness and celebrity to help others and call attention to unpopular causes. She's managed to keep her focus and big heart in this sometimes-trying city.

—Todd Oldham

……■……

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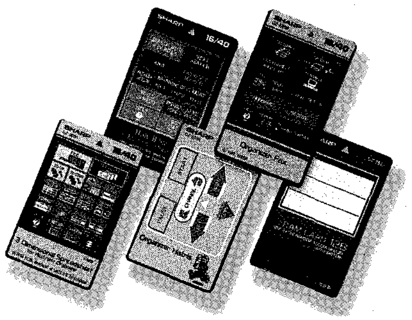

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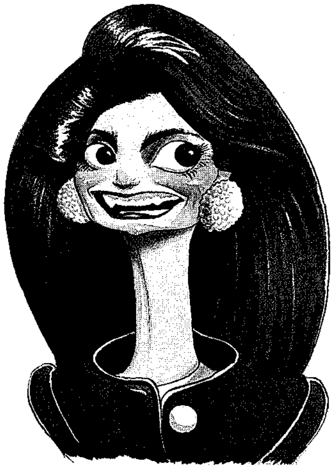
ents I've ever encountered. He can produce a synergy between the most appropriate technologies and the best people. Gloria Steinem is brilliant because she made the longest-lasting, most total commitment to her beliefs of anybody I know and has never lost her sense of humor in the process. Well, maybe once or twice.

—Mort Zuckerman

……

For me, Jacqueline Onassis defines *brilliance* in New York. In even the most rarefied circles, her presence continues to cause excitement. She has a star's instinct of how to play a scene, and a royal's instinct for how to remain aloof. Hollywood and Buckingham Palace could learn a thing or two about doing it right from New York's Mrs. O.

—Dominick Dunne



Mario Cuomo. He makes you feel comfortable. He makes you feel good inside. He's warm, personable, articulate, clever, witty, intelligent, noncompromising, street-smart, professorial. He talks to you. He's direct. He's real. He's a great human being.

—Joey Ramone

……

Alfonse D'Amato: Imagine someone who treats his office as my cousin Joey would, who slyly manages to portray pious Bob Abrams as a fellow sleaze, and who gets elected to a third term despite a miserable record. Such a person must be a genius!

—Ken Auletta

……

In my sense of the word, my wife, Egidiana, because she's taken all my nonsense, and she's always been cheerful and elegant. When I feel very bad, she makes me feel good. And I have a brilliant son, but I better not mention him.

—Sirio Maccioni

……

Felix Rohatyn. I see him as a mind behind a lot of minds. When the city was in trou-

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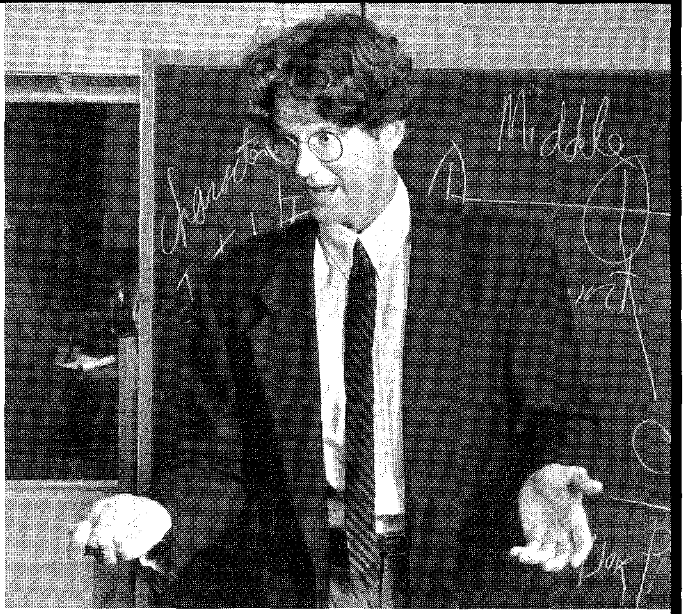

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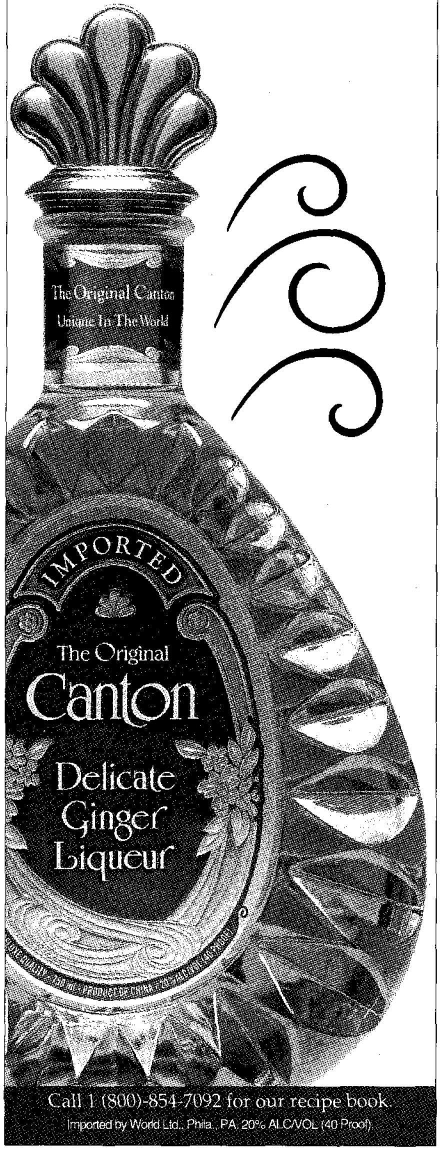

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ble, he headed the Municipal Assistance Corporation, which helped bail it out, and he's still a bright mind, and he can help again to the extent people want to consult him.

—Carlos Ramirez

* * *

Jim Chapin. If you read any of his *Newsday* op-ed pieces, you'll know why. He is very thorough in his history, politics, and economics, and integrates them so well—and he has insights that I don't read anywhere else.

—Mark Green

* * *

Chi Chi Valenti, because she's . . . brilliant. She's very advanced, and a mother to us all, to put it in Chi Chi language. I always think of her as the Brooke Astor of downtown.

—Marc Jacobs

* * *

I've known and known of many New Yorkers for a long time I would consider brilliant. I can't choose between Elie Wiesel and Mario Cuomo . . . and Zubin Mehta . . . and Norman Mailer . . . and Kissinger. So I would like to pick a mind that is newer to me: Linda Wachner, the chairman of Warnaco and one of the top woman executives in the United States. She has a very strong mind, she is adventuresome, and she is a risk-taker. She's an expert in business and finance, but she has a wide range and deep interest in a lot of fields—politics, foreign affairs.

—A. M. Rosenthal

* * *

I think Mary Schmidt Campbell is brilliant. She took over as commissioner of cultural affairs after Bess Myerson. She holds a doctorate, she directed the Studio Museum in Harlem, and she is now a dean at the Tisch School. Her first interest is the arts, but she is a well-rounded lady, a family lady with three sons.

—Bobby Short

* * *

Spike Lee, because of all that he's accomplished, especially in the direction of *Malcolm X*. He's incredible. I want to be like him. He's my new hero.

—Matty Rich

* * *

Dr. Frank Stanton, the former vice-chairman and president of CBS, because he combines an unparalleled judgment of people, an incredible knowledge of broadcasting, a love of architecture and an understanding of technology. He's the closest thing I know to a Renaissance man.

—Charlie Rose

* * *

Dr. Arye Rubinstein, the director of the AIDS Research Center at the Albert Einstein College of Medicine. Dr. Rubinstein, renowned as the world's foremost authority on pediatric AIDS, has been on the front lines fighting the plague of our times from his laboratory in the Bronx. He may end up being this generation's Salk. I pray for his success.

—Fernando Ferrer

* * *

Diamanda Galas. She's the first performer I've seen in aeons who made me feel like Mama Cass watching Janis Joplin in *Monterey Pop*. Wow!

—Ann Magnuson

* * *

Molissa Fenley. Molissa is a choreographer who brings a complete dedication and intelligence to her work. Through her dance and movement, she enriches the perceptions of the entire world.

—Philip Glass

* * *

Herb Gardner, because his work and life represent the quintessential essence of all that is relevant and all that is irrelevant about New York.

—Judd Hirsch

* * *

A semi-homeless panhandler in Washington Square Park who I haven't seen for several years who would stop passersby and ask for $50,000. When you stopped in surprise, he would say, "All right, all right, I'll settle for a quarter."

—Herb Gardner

* * *

Susan Sontag, because her nonfiction has great emotional content and her fiction has great intellect. And she seems to thrive in New York.

—Isaac Mizrahi

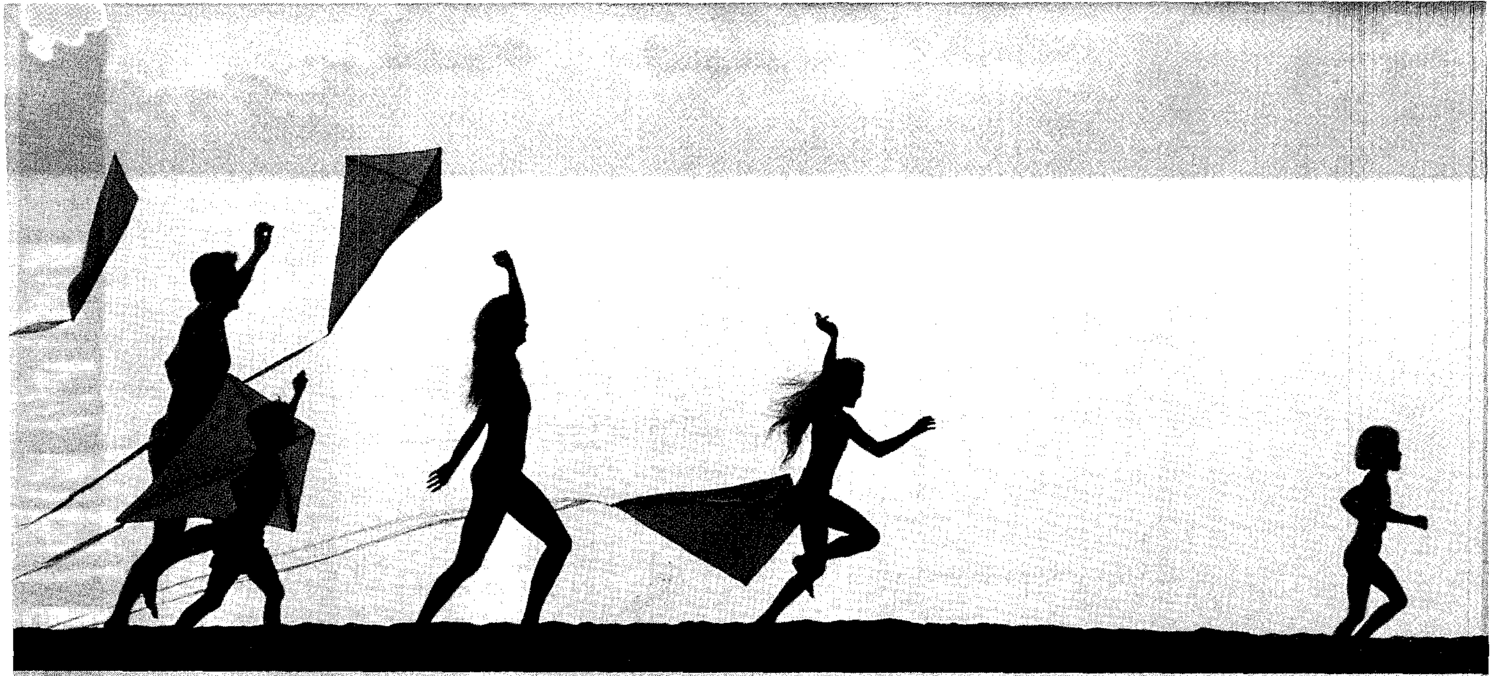
* * *

Bobby Short, because his show at the Carlyle is as much a New York landmark as the Statue of Liberty. Listening to him sing Cole Porter, the Gershwins, Irving Berlin, all the greats, while sitting in that beautiful room, all dressed to the nines and manicured, to me is New York at its most elegant.

—Lainie Kazan

* * *

I was trying to think of somebody who looked razzle-dazzle as well as had an incandescent brain. It's kind of hard to get



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the two together. Throughout the years of the New York crisis, though, as well as other challenging situations, Felix Rohatyn always seems to be the one who can sort it out. If I were a country girl from Los Angeles—which I am—visiting New York and sat next to him at a dinner party, I think I would be justifiably stunned and overwhelmed. He *is* simply New York brilliant.

—Helen Gurley Brown

......■......

Does it have to be someone who's alive? Charles "Honi" Coles just passed away, but he was a brilliant man. His brilliance as a tap dancer and tap teacher lives on in all the thousands of students he taught and touched. My current choice would be George C. Wolfe. I just think he's a great voice for African-American culture and people. The things he has to say are things that need to be said.

—Gregory Hines

......■......

Is it okay to choose one of one's friends? After all, one doesn't stay friends with somebody for 40 years unless they have a lot of nice qualities, such as brilliance. Jane Freilicher, famous for her light-swept, vaporous paintings, is also the wittiest person I've ever known, but her wit is the casual, throwaway kind. It's a privilege to be able to "tickle the conversational ivories" with her, to use a phrase of hers.

—John Ashbery

......■......

Susanne Bartsch burst onto the New York night scene in an explosion of sequins that we're still picking out of our hair. Arriving before we'd voted repression out of the White House, the party-thrower extraordinaire brought drag, seventies revivalism, and AIDS consciousness to the clubs, making a cottage industry out of ritualized exhibitionism and fun.

—Michael Musto

......■......

New York is so filled with brilliant people that it's impossible to single out any one person. It occurs to me that if all the brilliant people were as *kind* as they were brilliant, New York would be a much happier city to live in.

—Lynn Nesbit

......■......

I'm not sure what you mean by brilliant, since *brilliant* is an overused superlative one hears in the fashion world to connote that Oribe's hair for Linda worked, or Marc Jacobs's grunge resonated. Madonna is a brilliant New Yorker, and I say that without benefit of knowing her SAT scores, or if she even has SAT scores. When she is in town, the city lights turn on, and turn on in a way they just don't for anyone else.

—Billy Norwich

◆

My choice would be Jacques Barzun—historian, man of letters, and humanist scholar of the Western tradition, whose accomplishments are of a kind that once were a famous adornment of New York intellectual life but now something that seems to belong to the past. As a result, intellectual life in New York is a far poorer thing than it used to be.

—Hilton Kramer

◆

Woody Allen, because he never left.

—Richard Lewis

◆

Henry Kissinger—for all the obvious reasons.

—Norman Podhoretz

◆

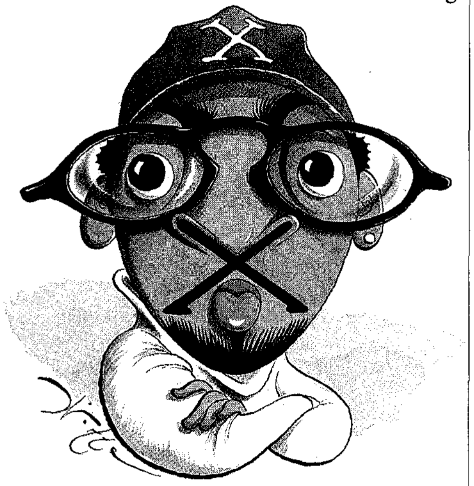
Larry Kramer, for staying angry all through the AIDS crisis, speaking his mind, and still creating such a remarkable play as *The Destiny of Me* in the face of the crisis. And Brooke Astor, for being able to combine a remarkable sense of philanthropy and great style with unyielding energy.

—Michael Kors

◆

Spike Lee is one of the most brilliant directors of our time. I love his work.

—Patrick Ewing



David J. Stern. He's aggressive and undaunted in leading the NBA toward its goals. But the thing I most respect about him is that he doesn't leave the path strewn with dead bodies. He values people, and he's terrific to work with.

—Dave Checketts

◆

Grace Paley, because she really redefines brilliance. It's not about conventional glamour. It's about actually the beat of the language of the city as it's spoken by ordinary people. And everything she does is laced with political passion. She's a passionate listener. Also, she's erased the line that separates life and art.

—Mary Gordon

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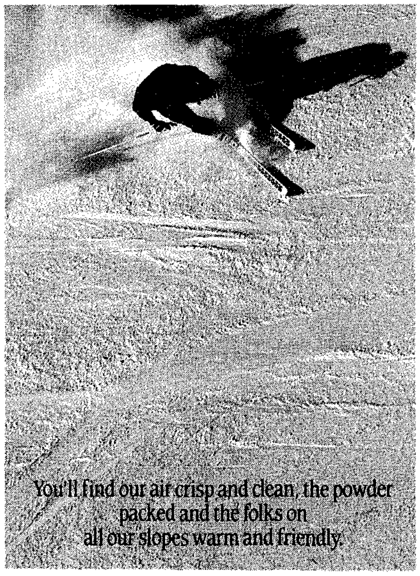

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New York

The Brilliance Of New York

BY PETE HAMILL

ON SOME DAYS, YOU CAN FEEL THE ENERGY IN THE NEW YORK AIR. YOU ARE CROSSING A STREET OR LEAVING A MOVIE, BUYING THE NEWSPAPERS OR WAITING IN A CAB FOR the traffic to move; and then, as if charged by currents from unseen dynamos, the air trembles. A published phrase, a musical note, an overheard remark—almost anything can be the trigger. And you realize where you are: in a city where ideas hurtle through time and space with unmeasurable velocity. There is, of course, an impoverished New York, a brutal New York, a parochial and mediocre and exhausted New York. But there is also that city of minds and talent and creativity, the splendid New York of intellectual energy and brilliance. It remains as vibrant and glittering as ever.

To be sure, that city is not monolithic. The painter in a loft in Long Island City is unlikely to know the novelist on the Upper West Side. The scientist at Rockefeller University might never meet the poet from Avenue A. There are few equivalents now of the Cedar Tavern, where the poets and the painters of the forties and fifties argued over socialism, surrealism, and center fielders. Entire cultures pass each other on the streets, each equipped with a separate template of the city. But they don't often sit down together at dinner tables. They don't explore the densities of one another's disciplines. And that's sad.

But perhaps the essential component of New York's brilliant, light-giving energy is its decentralization. We are dispersed by occupation, class, fame, geography, or the often cruel accidents of race, religion, and ethnicity. Yet, astonishingly, the city functions. The schoolteacher and the decorator, the surgeon and the rapper, the policeman and the financier: Each can contribute to the general design, driven by the same standards of excellence. Here the cliché is true: The city is a vast stage upon which all can play parts. The miracle is that so many of these people perform so brilliantly.

One reason is that the addled, scary, indifferent city doesn't care who comes and goes; no official waits at the Port Authority Bus Terminal making inquiries about the talents and ambitions of each new arrival. *Don't bother me* says the rude city, *I'm too busy.* Exploring the city for the first time is almost always accomplished without maps; there are no Welcome Wagons on Avenue C. Many decent human beings are bruised in the quest to penetrate New York; a few are killed; most pack up and go home. But those who survive often stay to become ornaments of the city. And the cruelty of the process itself has benefits. The scattering of citizens, old and new, often brings with it a personal anonymity that is impossible to find elsewhere. For the first time, some people find themselves free of family, home, history. There's too much loneliness, yes. But there is also the possibility of a rich, teeming, urgent solitude. That is where creative thought takes place. That is the secret, private place where still another pole of energy can be added to the New York grid.

Our history has one huge lesson to teach us: Immigration is crucial to the existence of the city. Over and over again, at just the point when everything is known and all has been settled, some brilliant star appears in the urban firmament and, upon examination, turns out to be from Somewhere Else. It doesn't matter if the immigrants come from South Carolina or South Korea, whether they are citizens or not. Every immigration wave has been followed by a period of artistic and intellectual brilliance. The children of the Irish who lived in such violent squalor in the Five Points went on to become poets, songwriters, directors and journalists, lawyers and politicians, teachers and artists. The Lower East Side was jammed for a generation with Jewish peddlers and tradesmen, many of them maimed by poverty and endemic anti-Semitism; thousands of their children went on to transform City College into one of the most extraordinary intellectual powers in the city's history and in the process virtually invented the New York mind for the rest of this country. Children

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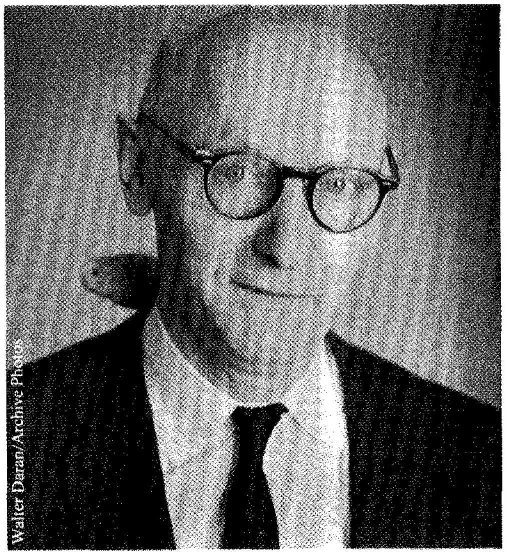
Over the Years, New York Has Drawn and Nourished the Most Amazing and Diverse Talents, from Fiorello H. LaGuardia to Isaac Bashevis Singer to Jack Kerouac to Charlie Parker. Despite Everything, the City Still Pulses with Creativity.



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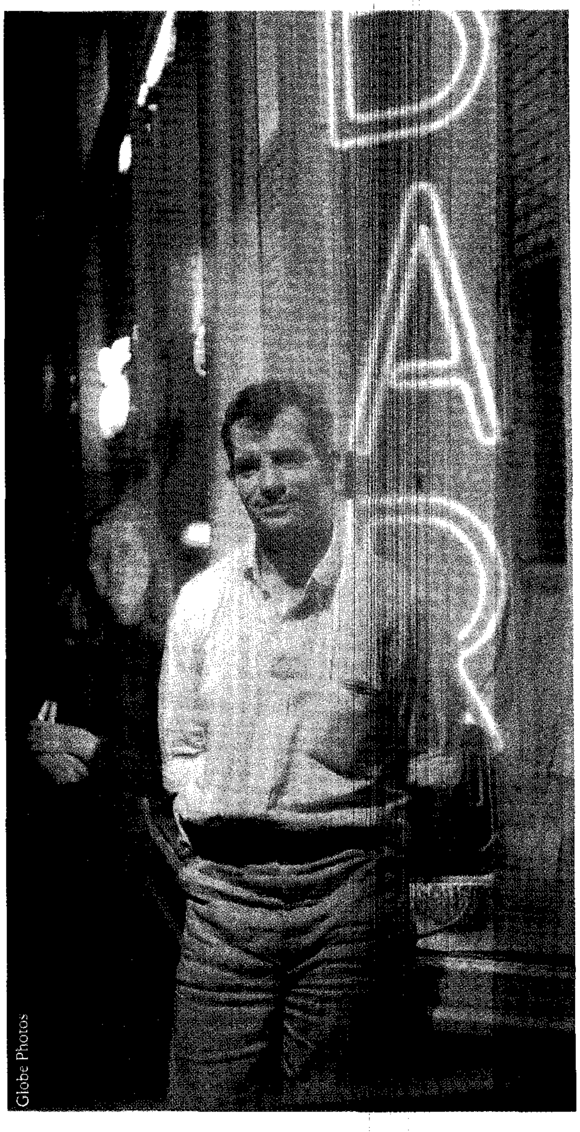

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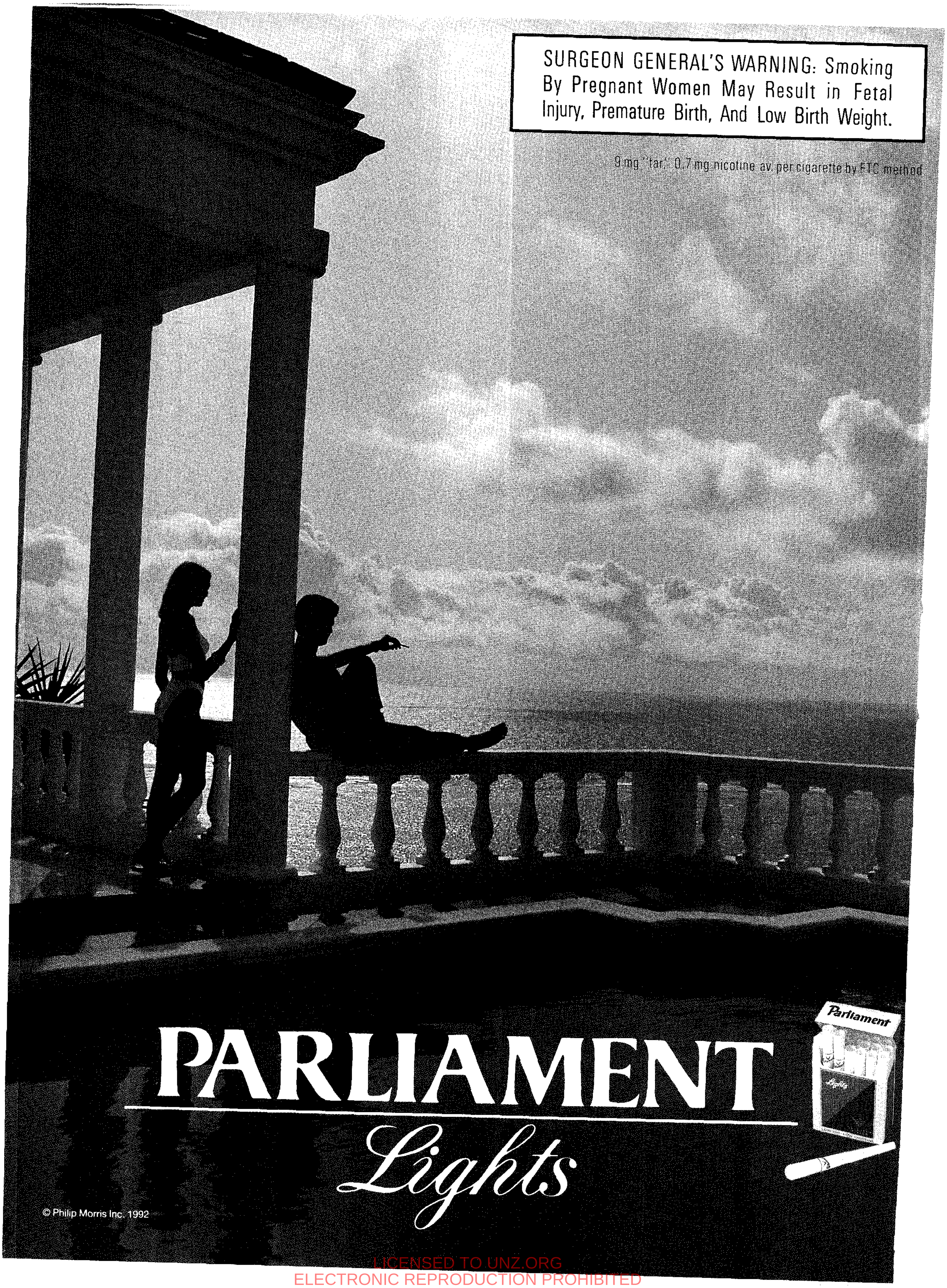
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of southern sharecroppers and Caribbean slaves gave us the Harlem Renaissance, modern jazz, and an entire vocabulary of dance. Italians who paved streets and collected refuse and peddled fish saw Fiorello H. La Guardia become the city's greatest mayor, Mario Cuomo become governor of the state, and a whole generation of writers and filmmakers rise to heights of artistic success. It is surely no accident that the greatest painting of the Brooklyn Bridge was made by Joseph Stella, a New Yorker who was born in Italy. For an immigrant, no man-made thing could have been more magical.

One of the century's immigration waves was provoked by the temporary triumph of Fascism and Nazism in the thirties. Suddenly among us were Mondrian and Léger, Paul Hindemith and Isaac Bashevis Singer, Hannah Arendt and Béla Bartók, Marc Chagall and André Breton, Max Ernst and André Masson. The intellectual and creative impact of such thinkers and artists was almost immediate. On the seacoast of our downtown Bohemia, in places like the Waldorf cafeteria, American painters were permanently changed. Surrealist theories of automatism liberated them from both the School of Paris and the conventions of American regionalism, and they exploded with personal images that simply had never been seen before. In their separate ways, they all drew upon the jazz-driven athletic energy of the city, its brutalities and blasphemies, and made something new. After the war, when their separate visions had collectively triumphed in the world of art, they became known as the New York School, a label all would have rejected. After all, even most of those brilliant New Yorkers were from Somewhere Else: Jackson Pollock from Wyoming, Clyfford Still from North Dakota, Philip Guston from California, Arshile Gorky from Armenia, Franz Kline from Pennsylvania, Willem de Kooning from Holland, David Smith from Indiana. When they met the surrealists, it was a splendid collision of pilgrims.

In those exciting years after the war, very high critical standards were being set by some fiercely intelligent New Yorkers. At Columbia University, Lionel Trilling, F. W. Dupee, Richard Chase, Richard Hofstadter, Daniel Bell, and dozens of other professors were demanding from their young charges certain things: lucidity, analysis, a respect for facts over abstraction. In literature or economics, history or sociology, the crucial word was *scrutiny*. To this day, throughout the city's academic establishment, men and women continue to work according to the standards set by that brilliant generation.

The Brilliance Of New York

IN THEIR SEPARATE WAYS, FORTIES PAINTERS ALL DREW ON THE CITY'S JAZZ-DRIVEN, ATHLETIC ENERGY AND MADE SOMETHING NEW.

For some, of course, those standards were impossibly high. Many broke and retreated, paralyzed by the impossible examples of the masters. But New York has a terrible habit of provoking apostasy. While some accepted intellectual creeds and critical dogma, others revolted. Among the writers, Norman Mailer never joined any establishment, political or cultural. He helped bridge the cultural, political, and academic worlds of the city, but he remained independent, provisional, contentious. That he earned his way with his talents and his industry was his pride; in many ways, he is *the* New York writer of his time.

Among the most famous literary rebels were Allen Ginsberg and Jack Kerouac, two dropouts from the rigid geometries of Columbia. Instead of going to class, they were looking at the downtown painters. They were listening to Symphony Sid on the radio, absorbing Charlie Parker and Dizzy Gillespie and dreaming of creating, in Kerouac's phrase, "a spontaneous bop prosody." Behind them came hundreds of others who called themselves Beats, along with Bob Dylan, the Hippies, rock and roll, the sixties drug culture, and the long reaction that followed. The wild exuberance of that small group of downtown bohemians marked an entire generation, from here to Moscow.

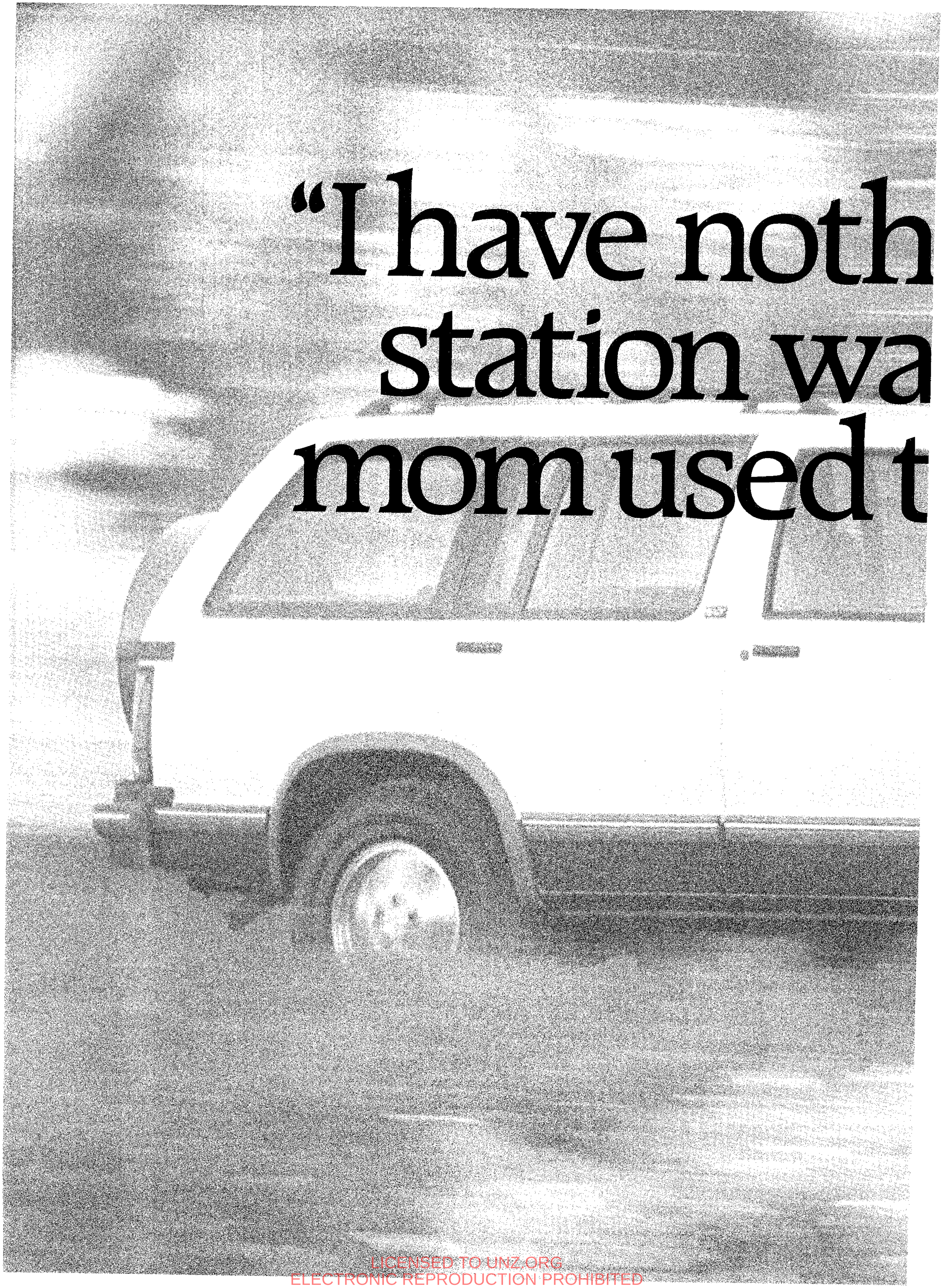
DURING THE SIXTIES, THERE WERE DEEP CHANGES IN the way intellectuals and artists lived. Many young writers, painters, and thinkers were recruited by the academies, often from beyond the boundaries of New York. At the same time, the government began subsidizing various American artists with grants. Gradually, artists who once might have come to New York discovered that they could live better on the grant money in other areas of the country. They went home. Or they stopped coming.

This creative and intellectual aridity was made even worse during the Awful Eighties, when the prices of real estate skyrocketed, cheap rentals vanished, and the condominium racket flourished. Artists moved on from SoHo to Brooklyn, Long Island City, Hoboken, and points west. Competition among artists, the need for the Big Score, the increasingly mushy line between genuine accomplishment and mere novelty—all were driven by the real-estate juggernaut.

This sapping of creative energy wasn't limited to painters and sculptors. Dancers couldn't find rehearsal spaces. High rents and administrative salaries drove up tuitions in universities, acting schools, music academies. To live as comfortably today as he did in the fifties, Lionel Trilling would have had to work the lecture circuit.

And yet . . . and yet, the energy still surges, the young still arrive, and the city seems poised for still another revival of purpose, will, and creativity. The signs are everywhere, in galleries and downtown cafés, in the packed museums. It's impossible to know whether New York will continue to be a place where human beings make art or merely become one where they consume it. Nor do we know what public or private thinking lies ahead with the iron dogmas of the Cold War thankfully crumbling into mounds of rust.

But there is another factor that hasn't yet made its impact: the largest immigration wave since the turn of the last century. We can't imagine the ideas or paintings or poetry that will come from the children of Haitians among us or the Mexicans, Dominicans, or Soviet Jews. But almost certainly, the children of the New York Pakistanis will not run candy stores. There will be almost no second generation of Korean grocery-store owners. The city awaits the children of the latest people from Somewhere Else with its universities and libraries and galleries of art, along with its challenges, its hearbreaking indifference, its high standards, its vehement scrutiny, its invincible ironies. Many will fail or retreat into safety and the fortresses of received dogma. But many will push on through, driven by need or desire or genius. That process will not be easy. It never was. But for all of the newcomers, there are models, a shifting cast of brilliant players on the New York stage. This issue presents 30 of them; we probably could have multiplied the number by a factor of 10,000. In the psychic design of the city, one is not more important than another. A brilliant police officer is as valuable as a splendid choreographer, a great school principal as dazzling a municipal ornament as a movie star. It is perhaps no accident that ten of our players are native New Yorkers and twenty started out Somewhere Else. All honor the city in which they've chosen to live and work. Their energies touch us all. You can feel it in the air. ■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TV NEWS • JEFF ZUCKER

Today's Wired Wonder Boy

By *Edwin Diamond*

THE FIVE NEW YORK DAILIES, READ AND DISCARDED, LITTER THE FLOOR. BEHIND THE DESK, A SLIGHT YOUNG MAN IN A GAP DENIM SHIRT CRADLES A PHONE TO HIS RIGHT EAR, half carrying on a conversation. His right hand taps at a computer keyboard, scrolling through AP and Reuters and an internal NBC News wire. His left hand grips a TV remote to control the bank of four screens on the wall. Above the desk, a fifth monitor, sound muted, carries the West Coast feed, a tape of the *Today* show broadcast earlier that morning. The coffee table is heaped with magazines.

Jeff Zucker, 27—the executive producer of *Today* on NBC and the energy behind the best morning program on television—is, as usual, doing a half-dozen things at once: reviewing the morning's work, talking about the next day's show, planning next week's schedule. A few days after the election, he's thinking beyond the inauguration to the next four years.

Zucker's in his element, which is not so much news or even entertainment as the whole brave new wired world of pop culture available at his fingertips. Zucker was quick to exploit the possibilities of the new media during the campaign. Clinton was on the show twelve times, Perot fifteen times, Bush three times. Zucker expects Clinton to be back. "He grew up with television," Zucker says. "I bet he watches sitcoms."

Perhaps it is a generational thing: doing homework, talking on the phone, watching TV all at once. But Zucker—and, not to push the comparison too far, Clinton—never seems to stop absorbing information. A few nights, he ended his workday, which starts at 5 A.M., by watching *Sinatra,* the mini-series on CBS. "I knew the music, of course," Zucker says, "but there was all that other fascinating stuff I learned about Hoboken and Tommy Dorsey and Ava Gardner." He starts dreaming up a Gardner segment for *Today* . . . until he's told she is dead.

Zucker's a child of pop culture. He grew up in Miami—"the sixth borough," he calls it. The son of a cardiologist and a high-school teacher, he played on the tennis team, edited the school paper, and went to Harvard, where he was president of *The Crimson*. Harvard Law School turned him down. He figures it probably had its quota of white, Jewish, Ivy League males. He got a job as a researcher for NBC Sports at the 1988 summer Olympics in Seoul, feeding facts to Bob Costas, Maria Shriver, and Jane Pauley. The games over, Pauley recommended Zucker for the *Today* show. He was a writer/field producer when Katie Couric joined *Today* as its national correspondent. In April 1990, he became her segment producer. Zucker moved up to supervising producer—the No. 3 job at *Today*—just a few months later, in December 1990. In January of this year, he was named executive producer.

When Deborah Norville replaced Pauley, it created a blizzard of bad press. Norville was widely and unfairly regarded as the home-wrecker. But when Norville left and Couric became co-anchor, that started to turn things around at *Today*. So did the Gulf War, especially the way Zucker handled it. "We were originating from all over the world," Zucker remembers. "We began winging it; we just did it without checking with anybody." The war drove home for Zucker the most important lesson for the *Today* show: "This is live TV. Let it roll." Before, everyone followed "the cookie-cutter model—rigid time slots for news, weather, commercial break, 'We're back' . . . five-minute segment, commercial break. . . ."

When the L.A. riots followed the Rodney King verdict, Zucker again threw out the schedule. He didn't mind bringing an edge to over-easy morning TV. He let segments run as long as they were, in his words, "good TV." He did the same with politics. Last June, Ross Perot was scheduled for a *Today* interview at 7 A.M. As the 8 A.M. news-and-commercial block approached, Zucker decided the talk was going so well he asked Perot to stay another hour. Later, he did the same with Clinton.

"Jeff knows TV and he knows news," says Michael Gartner, president of NBC News and the man who put Zucker, then 25, in charge of *Today.* "He's young enough to take risks, and he's smart enough not to make mistakes." Gartner appreciated the Zucker touch from the beginning. "You'd see a piece you liked and ask, 'Who did that?' And it was Jeff." Adds Gartner, who is 54, "Why should he have to wait twenty years to run things?"

THE TV SETS ARE ON MUTE. ZUCKER IS BEGINNING HIS 10:45 RUNdown conference. Producers in Washington, Chicago, Burbank, and London are patched in to New York. Zucker's producers, Beth O'Connell and Mary Alice O'Rourke—clipboards in hand—pull up chairs. As it happens, a third key producer is also a woman: Nancy Nathan, on the phone from Washington.

London has a story on the GATT negotiations—a running joke at Zucker meetings. "It's not that we don't like boring foreign stories," he says. "We just were live from Hanoi."

MIAs are good TV. But Zucker really warms to the "death of Superman" story. "Popular culture!" he says, shooting a glance at his visitor.

Talk turns to the new administration. Zucker takes his eyes off the screens long enough to visualize a half-hour piece: "What blacks, gays, and women want from Clinton . . . we'll call it 'Great Expectations.' " For a moment, even his hands are still.

MAGAZINES • ALEXANDER LIBERMAN

The Emperor of Taste

By *Richard David Story*

THERE ARE THOSE WHO WOULD DIE TO BE A FLY—OR A BUTTERFLY, SINCE THIS IS CONDÉ NAST—ON THE WALL AT THIS THURSDAY'S lunch with Alexander Liberman and S.I. Newhouse. After all, in

PHOTOGRAPHS PRODUCED BY SUSAN VERMAZEN

WITH JANE PAULEY AND BRYANT GUMBEL: "CLINTON GREW UP WITH TELEVISION. I BET HE WATCHES SITCOMS."

PHOTOGRAPH BY HARRY BENSON

these weekly meetings of Condé Nast's editorial director and its owner, *Vogue, Allure, Details,* and the eleven other publications are refueled, retooled, and even overhauled.

"With rare exceptions," says Liberman in that quite precise and polished manner of his, "we talk openly about almost everything. Our temperaments seem to work together quite well. And hopefully, that creative alliance throws off a few sparks."

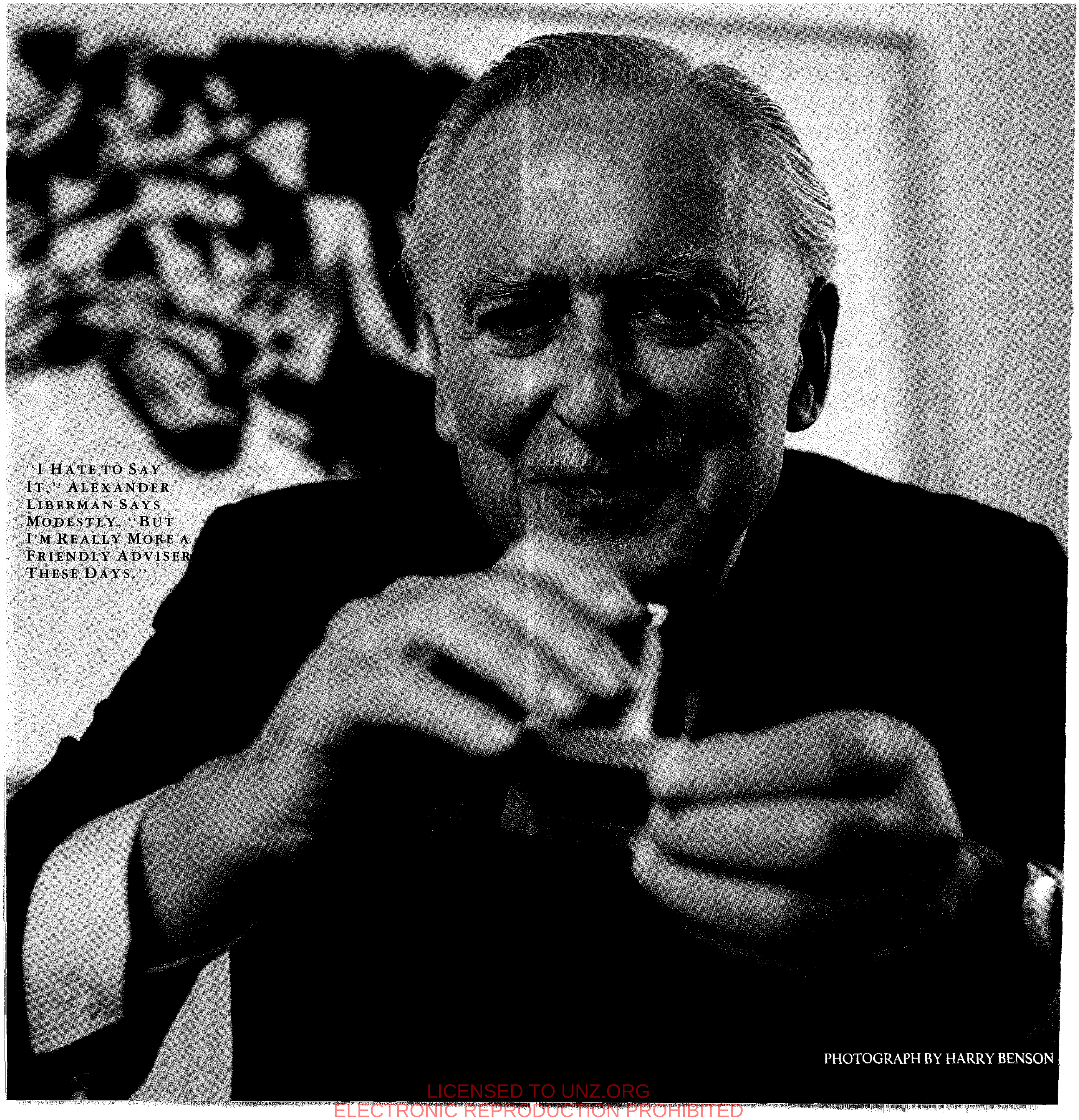
And so it does, along with fireworks and an occasional bonfire. At 80, Alexander Liberman occupies a position unique in magazine publishing. Though he is an accomplished sculptor, painter, author, and photographer (*Marlene: An Intimate Photographic Memoir* has just been published by Random House), it's his role at Condé Nast that's supplied the stuff of legend. Not since Ross, Luce, and Wallace has one man so clearly defined an editorial empire.

Though *Vogue* is still Liberman's first love, his influence runs deep and wide. He nourished *Self* in its early days and helped to revamp *Details* from an off-the-wall fashion rag into an ultra-hip men's magazine. It was Liberman who came up with the idea and title for *Allure,* but he was so disappointed with the prototype that he had all 10,000 copies shredded. "I don't think there's a copy left," says Newhouse. "*Anywhere.*"

"I hate to say it," Liberman says modestly, "but I'm really more a friendly adviser these days." Nonsense, says *Vogue* editor Anna Wintour. "The wonderful thing about Alex is that he's much more modern than a lot of us here. His tastes are constantly changing. I love the fact that he watches TV and that he goes to see a movie like *Under Siege.*"

Liberman left Russia when he was 9, was educated in England, and studied architecture in Paris. At 20, he became the art director of the influential newsmagazine *Vu.* In 1941, he left Nazi-occupied France for New York, along with Tatiana du Plessix, a childhood friend and fellow émigré whom he later married.

Almost immediately, he was snapped up by Condé Nast as



"I HATE TO SAY IT," ALEXANDER LIBERMAN SAYS MODESTLY, "BUT I'M REALLY MORE A FRIENDLY ADVISER THESE DAYS."

PHOTOGRAPH BY HARRY BENSON

Vogue's art editor. "The magazine was very chichi in those days, catering only to Park Avenue tastes," says Liberman, who was made art director the next year. His dictate from Nast: "Think big."

"Alex brought an enormous European cultivation and knowledge of the visual arts to America," says Irving Penn, who took his first *Vogue* cover in 1943. Says Newhouse, "He has had an enormous influence on Condé Nast. And by extension, I think Condé Nast has had an important impact on the magazine world."

Dodie Kazanjian, who's just finished a Liberman biography for Knopf, says, "Everything he does or touches is driven by the mind and sensibility of the artist." Liberman says there has never been a conflict between constructing his massive sculptures and working at 350 Madison Avenue. "Regrets, maybe, but this is the life I chose to lead, and one part inspires the other. The art that interests me is one of risk and chance. And no doubt it may be easier to take those chances if you're not financially dependent."

Elegant and urbane, Liberman was always, says his old friend Rosamond Bernier, "iron-willed and quite single-minded. He may have lived surrounded by a very frivolous world, but he knew how to use it to his advantage. If he went on a cruise with some of his rich Greek friends, you'd find Tatiana playing gin rummy but not Alex. He'd be working on his photography."

As an artist, Liberman was determined to bring the fine arts into *Vogue.* At first he stepped gingerly, sending Cecil Beaton down to the Betty Parsons Gallery to photograph models against a series of Jackson Pollock canvases. Right now, he's excited over the January story on Robert Gober."Do you know him?" he asks with an enthusiasm that makes me want to rush out immediately to see the works. "He does these extraordinary pieces with sinks and running water right in the middle of a forest."

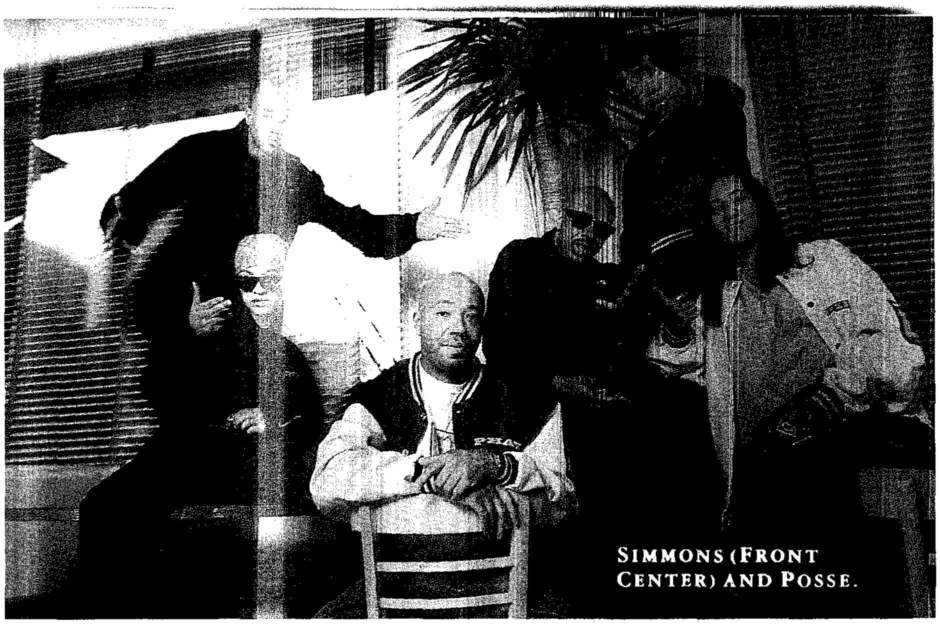
"Alex's particular genuis," says Kazanjian, "is that he is a journalist who sees magazines in cinematic terms, as a constant flow of words and images." Liberman made *Vogue* fun and exciting, nurturing talents like Penn and Helmut Newton. He often told Penn to "bring me back a treasure for Christmas." The results were masterly portfolios on Morocco and New Guinea.

As an émigré who had moved from one city to another, always landing on his feet, Liberman quickly learned his way around Condé Nast. "Alex is the perfect illustration of Russian history," says Bernier. "Regimes have come and gone, but Alex survives. Can you imagine—all those years, all those ladies?"

Penn still remembers the day Alex walked into a potential knock-down, drag-out meeting and quickly defused the tension when he turned to the editor and said, 'Your hat is adorable.' " Others can be skeptical. "He's enormously influential—deciding who is hired and fired," says one former art director. "But you can be sure he'll never be anywhere near 350 Madison Avenue when the ax finally does fall."

In 1991, Tatiana du Plessix Liberman died after a long illness. Shortly afterward, Liberman had bypass surgery. "The odds were very bad," he says, with an honesty so basic and candid that for a moment I can't look him in the eye. "I have been given, thanks to Dr. Isadore Rosenfeld, a new life." Last week, Liberman married Melinda Pechangco, his late wife's nurse and companion for ten years. "It was announced in Liz Smith's column, which is not exactly the way I would have chosen to announce my engagement, but. . . ."

Even now, Liberman's fans point to the fact that he's always thinking about change, about what's new, about how to do it better or differently. "For example," says Wintour. "he has this incredible passion for Comme des Garçons at the moment that I simply don't understand. But I'm working on it. After all, Alex is always right."

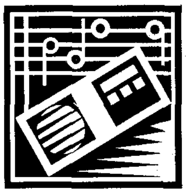


Simmons (Front Center) and Posse.

MUSIC • RUSSELL SIMMONS

From Rap to Riches

By Stephen J. Dubner



THIS IS A C.E.O.? THIS IS AN IMPRESARIO? THIS IS A MAN WHOSE COMPANY TOOK IN $34 MILLION LAST YEAR?

Despite the little-boy lisp, despite the Fila sneakers and hooded nylon jacket, despite an attitude and vocabulary as raw as the rap acts he's made famous, Russell Simmons is a very rich and powerful man.

Right now, though, he's contemplating "brilliance"—that is, the reason he's being interviewed in the backseat of a car crawling through lunchtime Manhattan traffic. But his concentration is constantly broken by his bleating pocket phone—lawyers and A&R people to whom Simmons must dispense advice: "Stay out of s--- you don't know!," for instance, or "I don't give a *f*--- what they think!"

Finally, between calls, he has a minute to think. "If brilliant means knowing a lot of s---, then I don't qualify," he blurts out. "But I *do* know about what I *do,* because that's *what* I do all the time—24 hours."

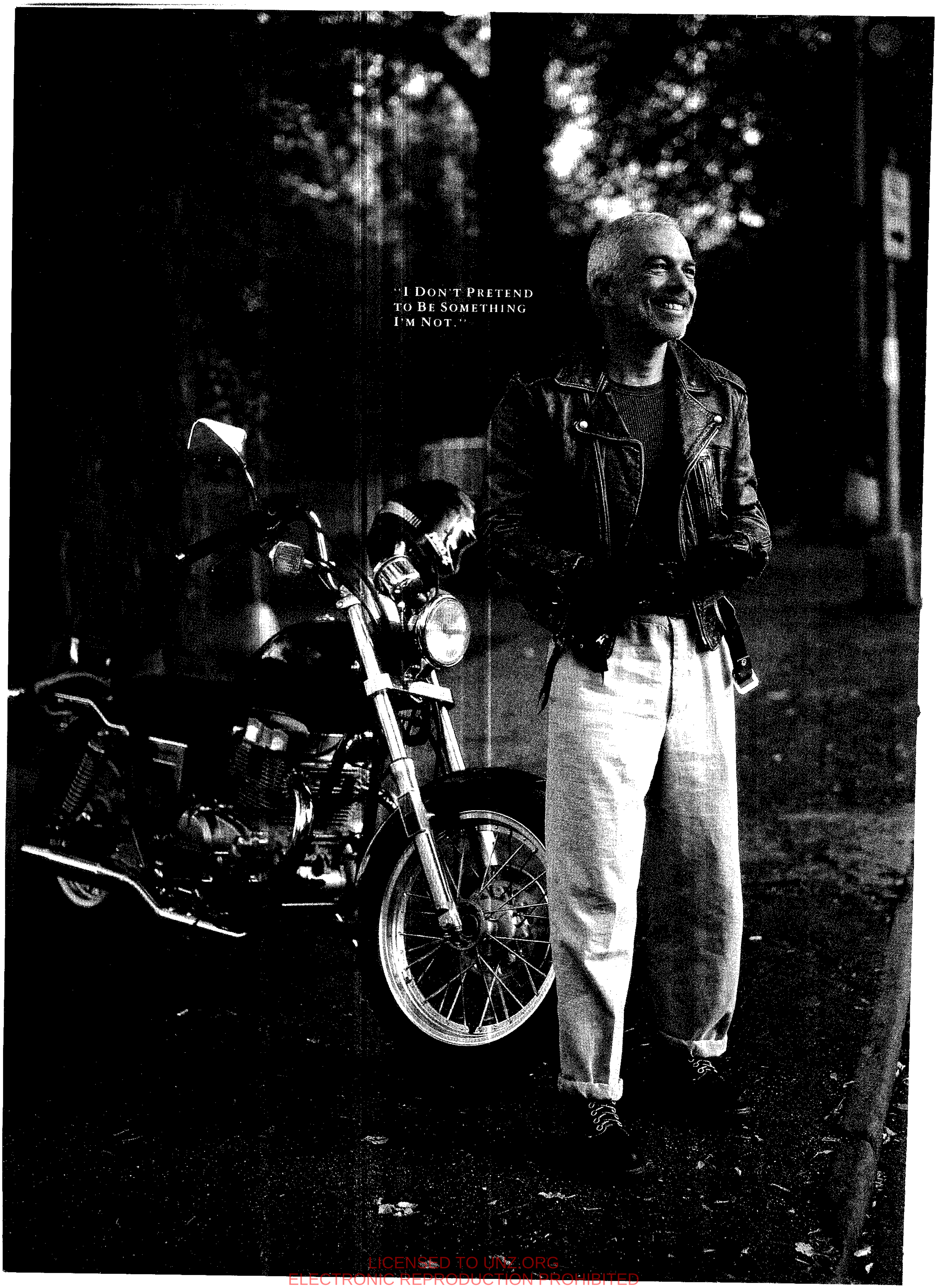
The 35-year-old impresario has an edge, for sure, but he also has more than one man's share of charisma and charm. Today he is going to the Whitney Museum with his brothers Danny, 39, and 28-year-old Joey, a.k.a. Run of Run-DMC. Because Russell's white Rolls and black stretch Cadillac are both out of commission, he's had to resort to a car-service sedan.

Joey, in the front seat, and Danny, in the back with Russell, are pondering the brilliance thing, too. Suddenly, Joey, a born-again Christian, looks up from his pocket-size Bible. "Russell's a God-fearin' man that knows how to treat people and respect people," he says. "And that gives him crazy juice. Russell's just real mad, mad cool."

Danny, a poet and painter with dreadlocks and a deep, gentle

PHOTOGRAPH BY ANTHONY BARBOZA

ILLUSTRATED BY JEAN TUTTLE



"I DON'T PRETEND TO BE SOMETHING I'M NOT."

voice, turns to Russell. "What brilliant means to me is the ability to do something everybody else is not able to do. You're able to touch the pulse of what's going on and translate it into something everybody else can understand. What's amazing is that you let your thing keep its uniqueness, without changing it to something softer."

Russell smiles. "Now, see," he says, "*Danny's* the one that's brilliant."

But Russell's the one with the juice. His company, Rush Communications, is the second-largest black-owned entertainment outfit in the country, behind Black Entertainment Television. Rush is made up of seven record labels—including Def Jam, the crown jewel—along with five artist-management companies, film- and TV-production units, and a slew of music-publishing companies. Think of a major rap act and Simmons is probably involved: Besides Run-DMC, there's LL Cool J, Public Enemy, EPMD, Slick Rick, 3rd Bass, and dozens more. *Russell Simmons' Def Comedy Jam,* a ferocious half-hour show featuring uncensored black stand-up comics, is a huge hit on HBO. And Simmons's hydra keeps growing: His line of neo-homeboy clothing, Phat Fashions, will be in stores by spring. There's also an HBO sitcom and a TriStar film in the pipeline, as well as a satellite-distributed rap radio network.

Just how did the son of a college professor (Daniel Sr.) and a painter (Evelyn), growing up middle-class in Hollis, Queens, become the king of an empire rooted in hard-core rap?

In the late seventies, Simmons was studying sociology at City College when he began promoting rap shows and managing his CCNY schoolmate Kurtis Blow. In 1979, Simmons co-wrote Blow's hit "Christmas Rappin'." Simmons had already known that rap was cool; now he found it could be profitable as well.

He started managing and producing records for brother Joey's Run-DMC. In 1983, Simmons and aspiring producer Rick Rubin, a white, long-haired NYU student, launched Def Jam Records in Rubin's dorm room. (The obligatory hip-hop translation: *Def* means cool; *jam* is music.) Their first release, LL Cool J's *I Need a Beat,* sold 120,000 copies—nowhere near gold, but fantastic by dorm-room-label standards. Run-DMC, meanwhile, was becoming the most popular rap act in the world.

Simmons's technique was simple—and revolutionary. Instead of diluting black culture (in this case, black ghetto culture) to make it palatable to the masses, Simmons injected the pure culture—violence, obscenities, and all—into the mainstream. Run-DMC wore the unlaced sneakers and gold chains of urban gangsters; Public Enemy made no secret of black attitudes toward white power.

Rick Rubin quit Def Jam in 1988 to start his own record label, but Simmons was unstoppable. He held late-night court at Nell's and dated models. He paid $1.6 million for Cher's apartment in the East Village's Silk Building. He became a gossip-column regular.

And Rush Communications flourished, largely because Simmons was unafraid to bring in partners who were smarter about various new ventures than he was. "I know *garbagemen* that got more ego than Russell," says Joey.

Just as important, Simmons doesn't care an awful lot about what people think of him. That's why he never wears a suit. That's why he swears whenever he feels like it. And that's why he does what he does when he and his brothers finally get to the Whitney.

They'd been invited for a VIP walk-through of the Jean-Michel Basquiat exhibit, and they arrive an hour late. After listening to about two seconds of the tour guide's incredibly square rap, Russell grabs Joey and Danny, and they desert the group to check out the paintings on their own. "Oh, s---," booms Russell, standing in front of *Riding With Death.* "That's a dope picture." A woman from the Whitney finally tries to herd the brothers upstairs for the sit-down luncheon they're supposed to attend. "We can't join you," Russell tells her with a convincing smile. "We've got another appointment."

The "appointment" is at Curry in a Hurry, on 29th Street. Over a plate of goat and beef, Simmons reveals his master plan. "I want to build a big black entertainment company that attacks things in a real, honest way and not in a Hollywood, bulls---, plastic-ass way. It's not part of my daily agenda to make strides for all our people, but it is a part of my agenda to be aware of who I am."

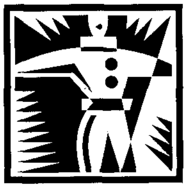
With so grand a vision and such a blizzard for a schedule, does Simmons even have time to appreciate how far he's come?

"Sometimes," he says, grabbing his coat and heading for the street, "I wake up giggling."

FASHION • RALPH LAUREN

The American Dream

By Michael Gross



IT IS A THURSDAY IN LATE AUTUMN, AND RALPH LAUREN IS WALKING THROUGH HIS LUSH HOME-FURNISHINGS SHOWROOM ON SIXTH AVENUE, REMINISCING ABOUT THE EARLY sixties when, as the son of a housepainter, he set out to make his mark in life. "I was a kid," he says, "and Ricky and I had just gotten married, and we lived in the Bronx in a one-bedroom apartment with a kitchen in the living room and—this is not a joke—a train station went right over me. I heard the el at night."

Dreary? No way. "It was like, uh, *Barefoot in the Park,*" he continues, drawing me into one of the movies that seem to play constantly in his head. His voice is all soft and whispery. And as he romances me with the story of the things he bought to better his less than luxe young-married reality, I begin to see it as a scene from *his* movie.

"We hung pictures on the walls that we'd torn from magazines," he says. "We went to get director's chairs. Orange. Bright. Canvas. We went to the Lower East Side and got antique furs and put them on the bed. You're building. We all build our lives. We're about dreaming. About tomorrow."

Lauren's is an updated Horatio Alger story. Beginning in 1967 with his first products—wide ties made of rich fabrics and sold at twice the going rate—Lauren has built an empire based on self-enhancement. Along the way, he helped start the Peacock Revolution with his fitted, side-vented, wide-lapel men's suits; he created the Annie Hall look; he costumed *The Great Gatsby;* he resurrected and made new the clothing styles of the American West, the English hunt, the Midwest prairie, the Jamaican plantation, and even the Connecticut clubhouse; he blazed a trail for the dozens of "classic" and "basic" clothing companies that now thrive by plundering his repertoire; he perfected the multipage "life-style" advertising campaign; he ap-

PHOTOGRAPH BY HARRY BENSON

plied his fashion outlook to toiletries, children's clothes, and home furnishings; he reinvented fashion retailing with his club-by in-store boutiques and country shops, and then he did it again when he restored Madison Avenue's Rhinelander Mansion and made it his flagship.

He even sells coals to Newcastle. "Prince Charles wears my clothes," he says. "Diana wears my clothes." So, too, do the Wasps of Southampton, persnickety Parisians, and enough just plain folks that his privately held firm, Polo/Ralph Lauren, can boast an annual international retail volume of $3 billion. All this has earned Lauren a Fifth Avenue apartment; houses in Montauk, Bedford, Colorado, and Jamaica; luxurious offices; and a collection of pedigreed racing cars so extensive he is reluctant to say how many he owns. He rides around New York in a black stretch Cadillac driven by a chauffeur named Carrington.

Lauren hasn't been without his critics. The gist of the rap against Ralph is that he tries to be something he is not—and sells to others who also want to reinvent themselves. He thinks that misses the point. He says he admires style more than status and personality over pedigree. "Remember Cary Grant?" he asks. "In *To Catch a Thief,* looking so cool? I wanted to be that guy. I wanted to be Fred Astaire. I was a kid. I was Mickey Mantle. I was Joe DiMaggio. Randolph Scott—rugged, cool guy. It's not about being fake; it's about being real. It's about growing and being exposed to things and deciding, 'I like that.' "

He started selling as a teenager at Alexander's, at Brooks Brothers, and then at a tie company where his boss told him, "The world isn't ready for Ralph Lauren."

He would go out looking for a proper English-cut suit, a cotton-knit polo shirt, a chambray work shirt. He discovered that they existed only in polyester—if at all. He made them again, properly. The world was ready. "It was familiar, a part of our culture, but you couldn't buy it," Lauren says. "A tweed hacking jacket? You couldn't get it anymore. Fair Isle sweaters? I had to search out home knitters in England. They were *dying.*"

He refused to abide by sartorial restrictions—even as a boy. "My friends wore motorcycle jackets," he says. "I wore white bucks." A City College student in 1957, he loved the Ivy League look. As an adult, he launched wide ties into a three-button sack-suit world, put women in tailored men's clothing, and wore jeans with his dinner jacket. "The things I do are not about novelty," he says. "They're things I love and can't get away from. There are some things in life that, no matter what the times are, keep getting better and better. That's really my philosophy."

Lauren has never played the fashion game. "I think what always upset me is that I went through this business really clean," he says. "I didn't copy Armani and I didn't copy Saint Laurent. I built my own thing. I scrambled and did everything myself. I didn't come from the women's business. I wasn't hyped by fashion magazines. I didn't wine and dine anybody. I very rarely go out."

That made him an iconoclast in a world of conformists. "It's not a matter of wanting to be contrary," he says. "I never had the time for it. I worked real hard and I had three kids, so where did I go at night? Home." With a small grin, he recalls going to a ball at the beginning of his career. "It was so boring I said, 'I'll never do that again.' If people buy my things, they'll do it because they're good. That's how I built my name."

But didn't he change his name from Lifschitz? Doesn't that prove he's a phony? He says his older brother suggested changing the family name to Lauren when Ralph was sixteen. "The name was a problem," he allows. Say it aloud and you'll see what he means. "Kids would laugh. If my name had been Bernstein, I never would have changed it. I went to yeshiva. I go to synagogue. I don't pretend to be something I'm not. There's no embarrassment. Totally the opposite." Similarly, he rejects the notion that he is insecure, culturally or personally. "If I were insecure, I would have followed," he says flatly. "I led."

So if Lauren is sometimes a little defensive, perhaps it is understandable. "I came from nowhere," he'll say. "I had nothing." Using things—an orange canvas director's chair, a leather jacket, a pair of white bucks—he invented himself in his country's image and can't understand why he gets kicked around for it. "America is a mix," he says, "a collision of all kinds of things funneling in together—not isolated, not England, not France. We take all these things we've accumulated and form ourselves. And that's what America is. You're entitled to be whatever you want to be."

FICTION • TONI MORRISON

All That Jazz

By John Leonard

A VISIT TO THE PULITZER PRIZE–WINNING ROBERT F. GOHEEN CHAIR IN THE COUNCIL OF THE HUMANITIES IS LIKE A VISIT TO THE CLOUD CHAMBER OF A CYCLOTRON—ALL MAGnetism, voltage, and acceleration. There are classes to be taught at Princeton (twelve lectures a semester, two discussion groups a week); screenings of *Malcolm X* to go to; a passage by Concorde to Paris for a summit meeting called by Elie Wiesel; a new novel "steeping" in her head; and a newspaper clipping that has just arrived in the mail. President-elect Bill Clinton has quoted Toni Morrison in a speech on AIDS: "Love not only makes life livable; it is itself a gallant event."

Morrison has published three books this year: *Jazz,* her Harlem novel; *Playing in the Dark,* her Harvard lectures on a denied "Africanist" presence in American literature; and *Race-ing Justice, En-Gendering Power,* a collection of essays by various hands, including her own, on Anita Hill and Clarence Thomas. This is one book for every place she lives. Besides Princeton, there is also a house in Rockland County, with a gazebo on the Hudson in which she communes with her ghosts, and a secret New York City apartment, downtown, with an unlisted number.

"New York," she says, "is the last true city." Living anywhere else is unimaginable. Until *Jazz,* it was not a place she wrote about much in her fiction, though there were some remarkable passages in *Tar Baby* about black women in the Big City. But from the beginning, jazz rhythms (and sermons, slave songs, and the blues, for that matter) have been as much a component of her prose lyric as the Bible, Shakespeare, and Faulkner. And she's had a long way to go, from Lorain, Ohio, where Chloe Anthony Wofford was born in 1931, to Washington, D.C., where, at Howard University, she taught Stokely Carmichael and Claude Brown. In the late sixties, she headed to Random House in New York, where she was editing textbooks and waiting like the rest of us for Ralph Ellison to deliver himself of a follow-up to *Invisible Man.* Then she decided to do it on her own, and embarked on her valorous project: the reimagining of the lost history of her people.

Her first novel, *The Bluest Eye* (1970), got respectful attention. But her second, *Sula* (1973), created excitement. Sula caused an innocent child to drown, stole her best friend's husband, watched her mother burn to death. Was she really evil, or more like an artist without any art form—no paints or strings? Loving a man, Sula rubbed the black off his bones, down to gold leaf, scraped away the gold to discover the alabaster, then tapped with a hammer at this alabaster till it cracked like ice and you saw the fertile loam.

Song of Solomon (1977) moved from small Ohio river towns to Detroit. Milkman went south to the Susquehanna, and then on to Virginia in search of his ancestors. He found—in a ruined plantation and a cave of the dead and a town called Shalimar—the blue silk wings and red velvet rose petals and children's riddle-songs and bags of human bones that told him not only his own true name but how to fly—all the way back to Africa. We were no longer waiting for Ellison; we'd suddenly discovered our own García Márquez. And through the doors that Morrison opened, in swarmed such sisters as Toni Cade Bambara, Alice Walker, and Gloria Naylor, singing the waste and beauty of their world.

Tar Baby (1981) went farther south, to a Caribbean island where clouds talked and trees dreamed and the ghosts of blind slaves rode horses in the hills. Then *Beloved,* Morrison's 1988 masterwork, won over Pulitzer judges, best-seller lists, and English departments in schools and colleges all over the country. Once the fugitive Sethe killed her own child rather than let her be dragged back to slavery; once Denver drank her sister's blood, and Beloved swam up from blue water to eat all the love in the world; once we knew what the leg irons and choke chains *felt* like—it seemed impossible to imagine American literature without it.

Jazz confirms this sense that there's nobody better writing in America. This is a Harlem, in 1926, in which Sidney Bechet meets the Archduke Trio, or Ellington goes Baroque, as if Morrison, after writing her very own *Joseph in Egypt,* decided to write her very own *Kreutzer Sonata.* We get the city, "smelling good and looking raunchy"; and the music of saxophones floating down from the sky, drums of the dead, tonk-house brass and blues. Morrison is not some Sojourner Dante, touring the limbos of welfare motherhood, circling a crackhead hell. Whatever their baffled hopes, family wounds, confused paternities, broken connections, or historical amnesias, her people aren't *victims.* In a separate republic of dreams, what goes on is *identity-making.*

Oprah Winfrey bought the movie rights to *Beloved,* and Spike Lee is interested in *Sula.* Meanwhile, there is Morrison's Emmett Till play, staged only once in Albany, needing some tinkering. In *Beloved,* Denver warns her ghostly sister about their difficult mother: "Watch out for her; she can give you dreams." Well, watch out for Toni Morrison, too. With her wit, poetry, and passion; breadth of sympathy, depth of feeling, and powers of imaginative transformation; her command of time, character, scruple, generosity, and radiance; and her magical mastery of the Mother Tongue—giving all of us dreams is her brilliant business.

"NEW YORK IS THE LAST TRUE CITY."

PHOTOGRAPH BY JAMES HAMILTON

THEATER • TONY WALTON

Making the Scene

By John Simon

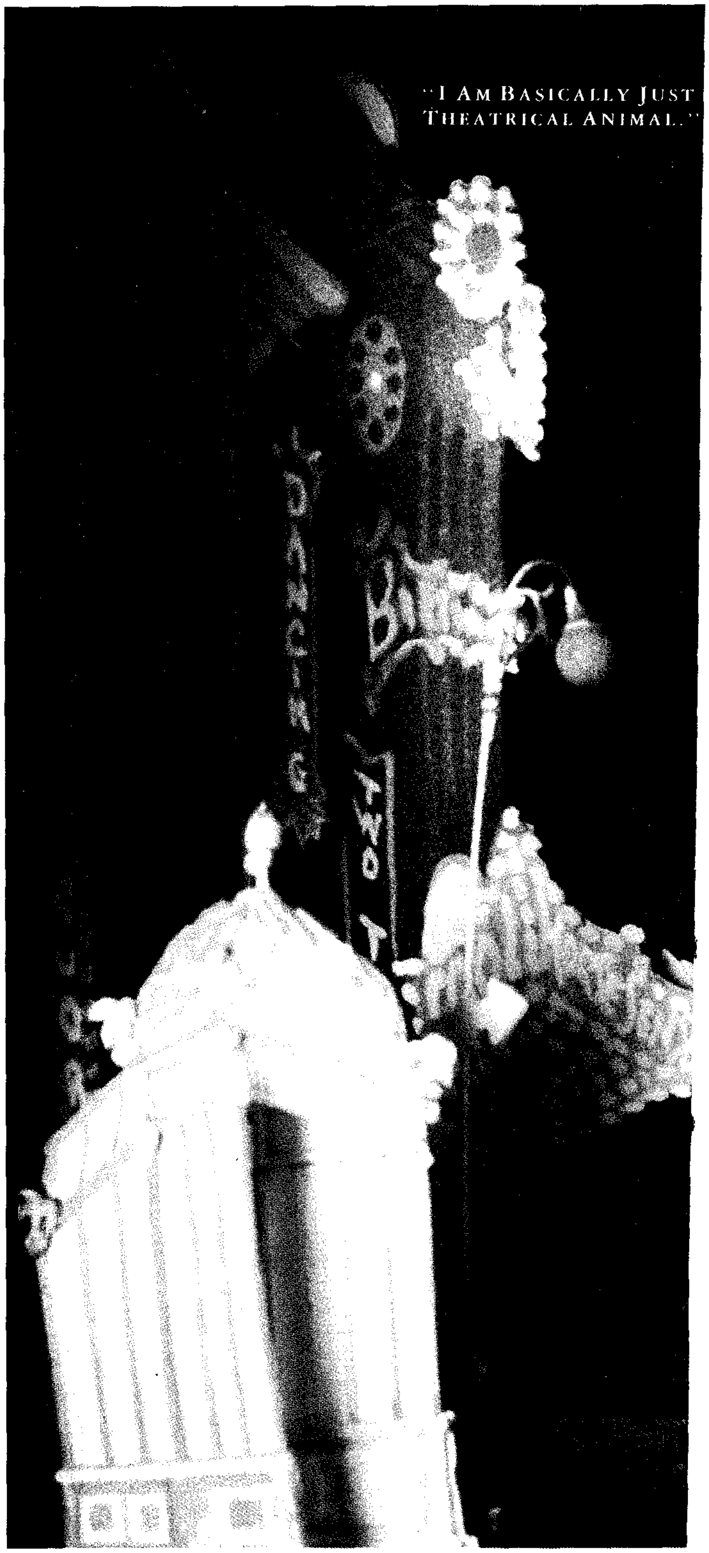
TONY WALTON, WHO HAS DESERVEDLY BECOME BROADWAY'S MOST SUCCESSFUL SET DESIGNER, LIVES AND WORKS IN ONE OF THOSE SPRAWLING, high-ceilinged Upper West Side apartments where halls sprout corridors, corridors debouch on solariums, and one step off an anfractuous passageway lands you in a studio piled sky-high with towers of drawing tables, small models of sets, large models of sets. Here, in a wonderworld of maquettes and mock-ups—a warren the great white rabbits of Lewis Carroll and Mary Chase would feel at home in—Tony creates his round-the-clock miracles as show after show he designs wins awards, critical acclaim, and public accolades for looking as real and as superreal as only an inspired set designer can make it.

If you cannot immediately place Tony Walton, it is because, like the true artist he is, he does not repeat himself. If you look at two of his current triumphs, *Guys and Dolls* and *The Will Rogers Follies,* you see two entirely different strategies. In *Guys and Dolls,* Walton has conjured up a vivid, painterly world, the Broadway of Damon Runyon as it might have come off the easel of a Fauve painter such as André Derain. Or as it might appear in a lavishly illustrated book (Walton has been active as a book illustrator, too) in which the most riotous colors combine to give you a Broadway beyond your wildest, *fauve*-est dreams. Conversely, in *The Will Rogers Follies,* you get the work of an understated sculptor, architect, picture framer: a whimsically Western, saddle-leathery frame befitting Will's Oklahoma origins, through which you see a stairway stretching to the stars. It's all nicely restrained; the glitter will be provided by those stars when they descend in their sumptuous costumes: the Ziegfeld Girls, whose dazzle the set—a kind of Will Rogersy wink and twinkle in buffs and browns—embraces, displays, enhances. And yet, for all its seeming simplicity, what jack-in-the-box surprises lurk in it!

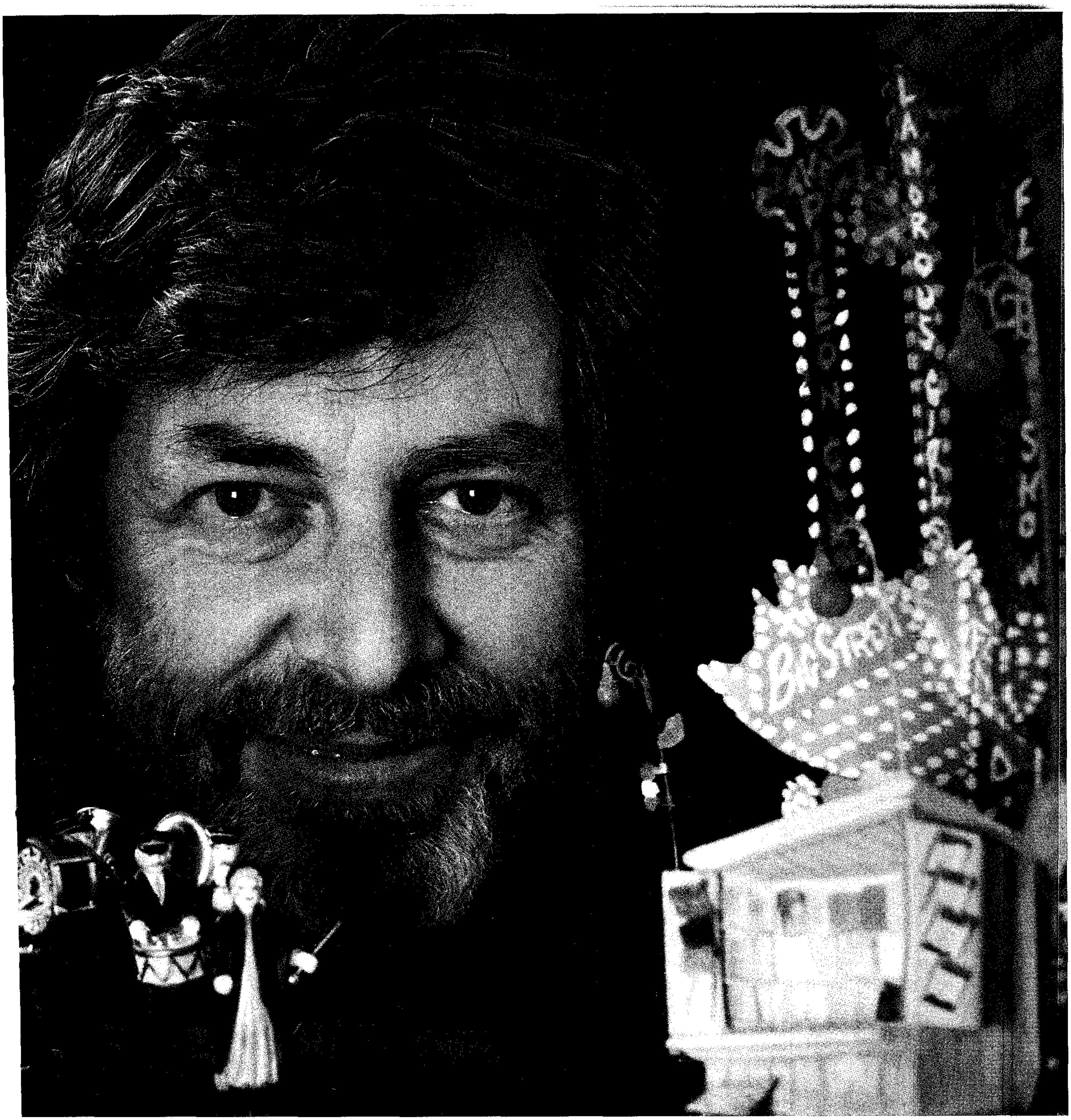
Or take the décor for *Conversations With My Father:* an oversize barroom featuring a hypertrophic moose's head (echoing the lineaments of the star, Judd Hirsch), with everything else slightly out of whack: earthy enough to be a real New York bar, yet airy enough for a father's dreams and a son's memories to crisscross it in imaginary conversations. Or can you remember *Grand Hotel,* which achieved a mundane eeriness with a number of gilded chairs constantly rearranged, a disembodied revolving door, and an orchestra perched on top of a giant cage whence a character might dangle her legs and float a song? Like all true artists, Tony Walton does repeat something of himself: the ability to be diverse within oneness or unified within diversity.

As you talk to Walton, you are struck by his wholesome humor, unshowy enthusiasm, and, above all, extreme modesty. He has a bearded, perkily asymmetrical, comfortable face; at 58, he seems both mature and youthful. His speech retains some traces of his native England, but is also suffused with the sound of America. He was formerly married to his childhood sweetheart, Julie Andrews, and he and his charming current wife, the writer Genevieve LeRoy, refer to Julie amicably as "our ex." With both his daughters grown and gone, the dollhouses he now dreams up are for all the rest of us. He has been a successful designer in England, but, luckily for us Americans, he chose America; he has worked impressively in Hollywood and TV-land (an Oscar, an Emmy, and many nominations), but luckily for us New Yorkers he chose New York. "I am basically just a theatrical animal," he says, and has a handful of Tonys and a goodly number of nominations to show for it.

Currently, he is at work on the revival of *She Loves Me* for the Roundabout, and on *Tommy Tune Tonite!* for the tall fellow to whom he is so perfectly attuned. How did he begin his marvelous career, which includes more highlights than I can enumerate? He started out as a premed student in England, but found the curriculum uncongenial and transferred to classics. But



"I AM BASICALLY JUST THEATRICAL ANIMAL."



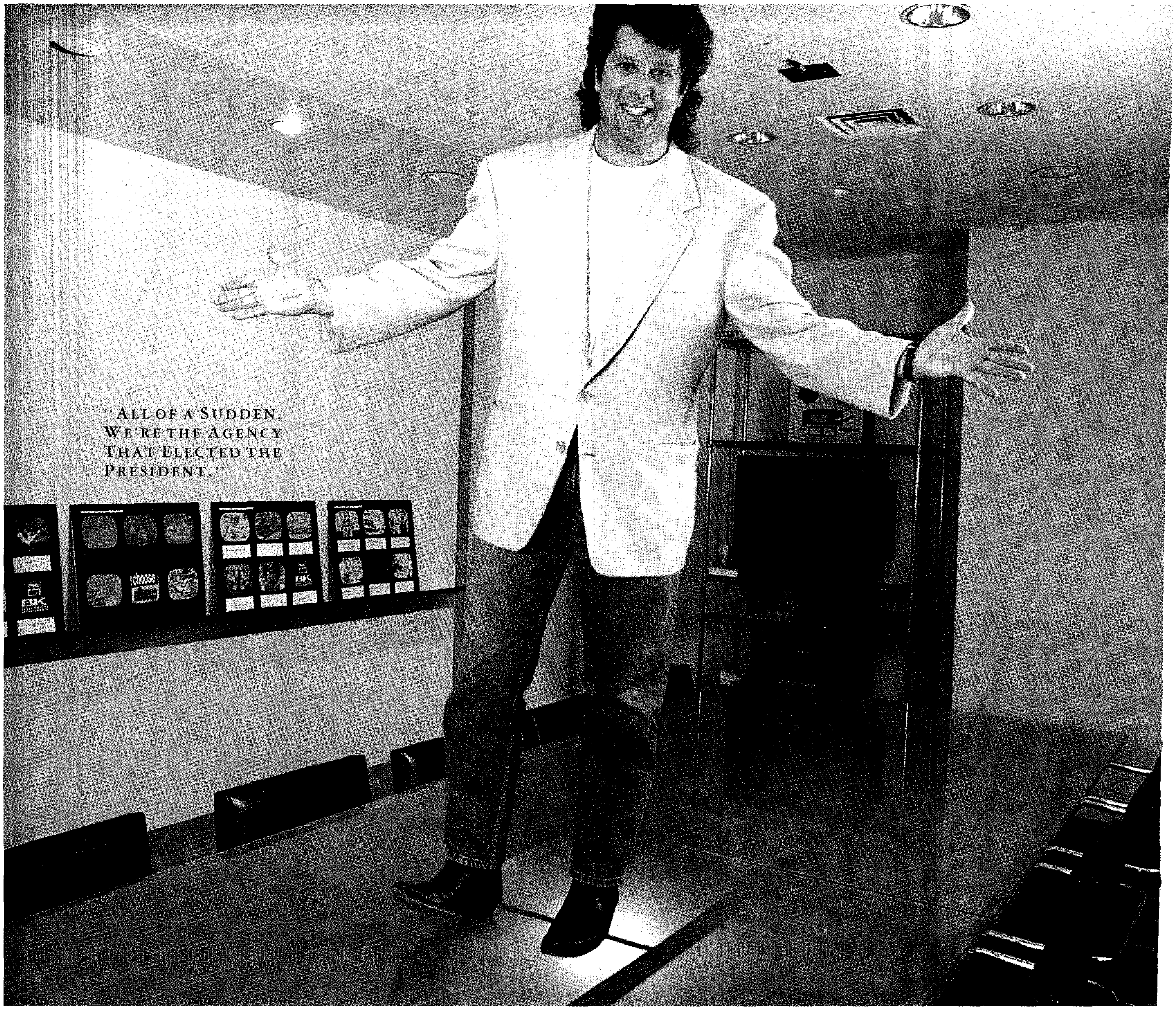
when, instead of an assigned recitation from Horace, he delivered a comic monologue of Stanley Holloway's, his fellow students were delighted, his professor anything but. Thus was a second Richard Bentley lost to us, fortunately.

At that point, Tony and some school chums got interested in marionettes, and put on a number of Mozart operas with them. Walton did sets, carved characters, manipulated strings, even sang one of the roles. In the audience was John Piper, the distinguished painter and set designer; he told Walton that this was it. But which "it," Tony wondered: marionette-making, string-pulling, or operatic singing? No, set design. Piper helped him get into the great Slade School of Design; in due time, Walton turned into the purveyor of elegant sets and costumes (he still does costumes sometimes) for West End plays featuring French windows and equally brittle dialogue.

Long since, though, he has evolved into an all-around designer who is equally adept at classics, period pieces, or "any new play that embraces theatricality." He'd love to design an *Importance of Being Earnest,* perhaps also direct it, he says good-naturedly. He is so good-natured he even admires critics, notably Ken Tynan, for whose column he used to do caricatures.

About the 1987 revival of *Anything Goes,* Robert Brustein wrote, "Tony Walton's sets and costumes alone deserve a place in a retrospective exhibit of Musical Comedy Memorabilia." And indeed, in 1991, Walton was inducted into the Theatre Hall of Fame. The New York theater is especially blessed by his presence, but his work—in theater, ballet, movies, opera—belongs to the world.

'HOTOGRAPH BY HARRY BENSON



"ALL OF A SUDDEN, WE'RE THE AGENCY THAT ELECTED THE PRESIDENT."

ADVERTISING • DONNY DEUTSCH

The Making of the President

By Bernice Kanner

DONNY DEUTSCH SAYS HE'S STOPPED FEELING FRAUDULENT. "DEEP INSIDE, I STILL FEEL LIKE A KID WHO'S STRUGGLING, BUT NOW I'M STARTING TO BELIEVE OUR OWN press," he says. "All of a sudden, we're the agency that elected the president." (Deutsch supervised the production of Bill Clinton's television and radio spots and came up with the "People for a Change" tag line.)

Now his agency is a contender for the $140-million Oldsmobile account, the $72-million Estée Lauder assignment, and the $70-million BMW business. Any one of these—and he expects to net at least one—would double the size of Deutsch. (Why would Oldsmobile go from Burnett to N W Ayer—an agency so similar?" he says. "General Motors needs to shake the world up a bit.")

Since January, his agency has grown: In November, the name was changed to Deutsch/Dworin to include Steve Dworin, a classically trained account manager, late of J. Walter Thompson, who became president and partner in August. Clients added this year include Publishers Clearing House, Walden Books, Colt 45 Malt Liquor, Swatch watches, Rax Restaurants (since jettisoned after it filed for Chapter 11 last month), Six Flags Great Adventure theme parks, Gallo's Eden Roc champagne—and, of

PHOTOGRAPH BY JAMES HAMILTON

course, Bill Clinton. The president-to-be spent about $60 million on advertising; Deutsch was paid a "handsome" fee.

"I oversee everything but essentially *do* nothing," says Deutsch. "I take my creative gut decisions and overlay them to shape what our associate creative directors do. For example, I asked them, 'Why do all ads to blacks use pimp or Oreo imagery? Why can't Colt 45 show blacks the way Spike Lee does in movies?' " New Deutsch ads do. "What our advertising does is talk about truth. We're cultural observers. We're not pitching a client his next tag line. We're looking inside the soul of people to come up with a greater truth.

"Clients like it that we're honest, nice, good, smart, real people," Deutsch continues. "We have warts, but we're real. But what really attracts them is our work—it's smart and intrusive. Everything else—our personality—is window dressing. We're a blue-collar agency that believes in hard work and a sexy product." Deutsch sets the agency's tone. With his long hair, unlit cigar, loose jackets, white jeans, and cowboy boots, the burly 35-year-old affects machismo. "I'm a guy's guy," he admits.

He's also a city boy, born in Queens and committed to New York. After graduating from the Wharton School, Deutsch got a job as an account executive at Ogilvy & Mather. Bored, he quit to travel, and promptly won $5,000 on *The Match Game.* Back in New York, awaiting responses to law-school applications, he wandered into his dad's staid, smallish ad agency and created the "What's the Last Exciting Thing That Happened to You?" campaign for Pontiac.

Since then, he's overseen the hip, stylized campaign for Swatch showing the worlds of Robert De Niro and other celebrities as viewed from their wristwatches; Ikea's obsequious but obtrusive "Who Needs These Guys?" salesmen and "It's a Big Country, Someone's Got to Furnish It" campaign; the Tri-State Pontiac pitch delivered via nuzzling couples' "thought bubbles," and its Japan-bashing ads welcoming people to "Mitsubishi Center" (Rockefeller Center); and the brash, taunting "Your mother wears Nikes" spots for British Knights sneakers. He has never regretted not going to law school.

Many of the ads produced under Deutsch's aegis feature slightly eccentric, slightly exaggerated characters and an unexpected "voice." In one spot, for example, the camera pans a golden retriever lounging through the day while his family enjoys Six Flags. A comparison scene shows a less fortunate pooch who gets the kennel while *his* family does Disney. The point: to push the one-day ease of a Six Flags adventure.

Off the ad court, Deutsch recharges with tennis, basketball, and Knicks games—"nonthinking things." He does think about having a family and maybe getting into politics ("I've made a friend there"), but first wants to build D/D into a $400-to-$500-million agency with maybe fifteen clients and "dozens of cutting-edge minds," and expanding its menu to include political consulting and TV production. Last year, he dabbled with becoming a client—and lost $80,000. He cornered the market on bead seat covers, created and bought ads on TV to sell them for $29.95 each—and has thousands left in inventory. "Failure is the cornerstone of success," he chants. "That's how you learn.

"In hindsight, the eras of advertising can be marked by Doyle Dane Bernbach, Ogilvy & Mather, and Chiat Day," Deutsch says. "We're assuming the mantle now. The Clinton victory is our anointment. Until we f--- it up, we'll stay rocking."

PHOTOGRAPH BY JAMES McGOON

EDUCATION • DEBORAH MEIER

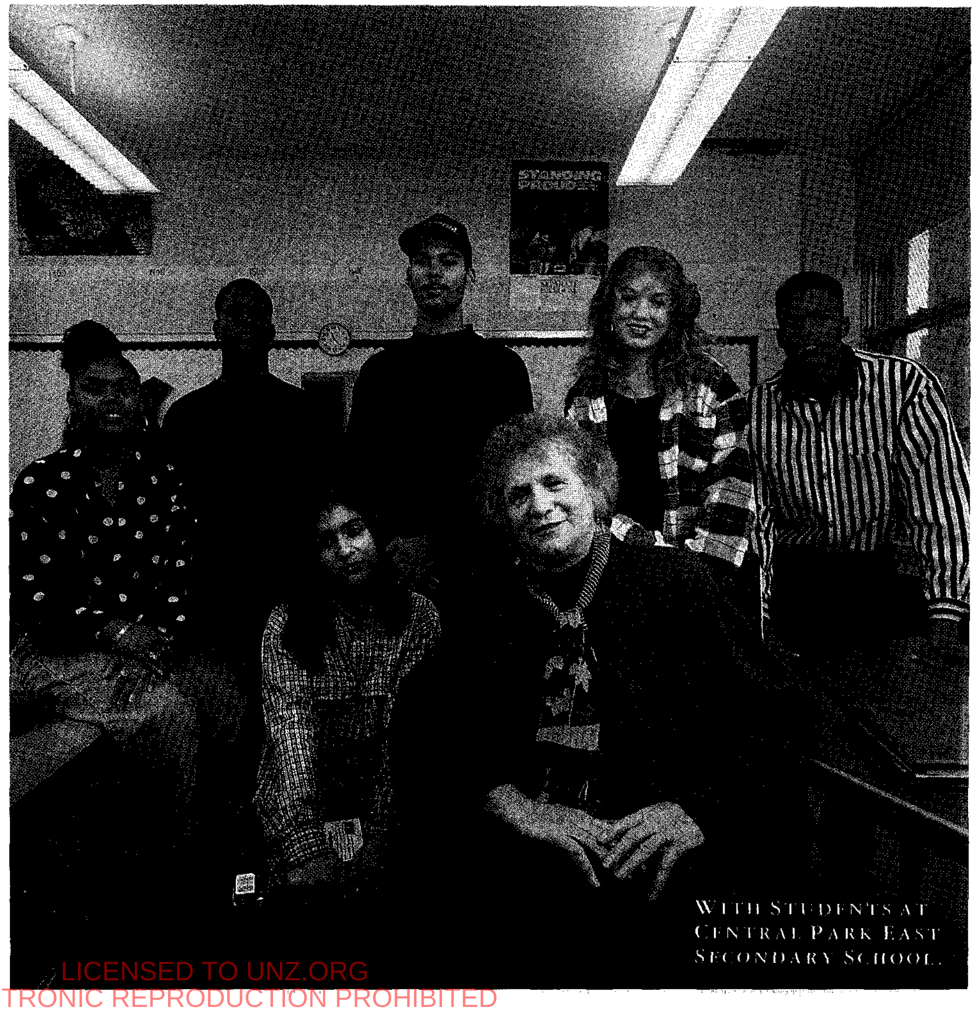
Old School Ties

By Phoebe Hoban

ALMOST EVERYTHING DEBORAH MEIER NEEDED TO KNOW ABOUT EDUCATION SHE LEARNED IN KINDERGARTEN. "I GOT INTO TEACHING BY accident—I happened to end up teaching kindergarten in Chicago because it was the only place I could get part-time work when my kids were young," says Meier, a tall, strong-featured woman whose no-nonsense style belies a feisty warmth. A halo of short silver hair frames her patient face, and she wears clunky shoes.

Meier, 61, one of Manhattan's most famous principals, won a coveted MacArthur "genius" award in 1987 for her innovative work with four alternative schools in East Harlem. She promptly put the money into a pet project, the Center for Collaborative Education, a network of innovative schools based on the Meier model—the one she learned in kindergarten.

"Kindergarten turned out to be intellectually and personally absolutely a staggering place to be," she says. "I loved it! It was fun, because I could do absolutely anything I wanted to do, pick any topics I wanted, and organize the room any way I wanted. All the things that are now the 'in' phenomena were right there in the traditional kindergarten!"



WITH STUDENTS AT CENTRAL PARK EAST SECONDARY SCHOOL.

Meier's office is a sunny corner of a large open room at Central Park East, the high school that she started in 1985. The building, at 106th Street and Madison Avenue, now houses three schools, from kindergarten through high school. There are children everywhere—gathering in the halls, rushing up and down the stairs, crowding into the cafeteria. A young boy sits at a table in the office, quietly drawing a comic strip, "Spider Boy." Amid the bustle, Meier seems happy and calm.

It's hard to imagine Meier in any setting devoid of children. In fact, when asked which of her many achievements has brought her the most satisfaction, she instantly replies, "Personally? My grandchildren. I'm already preparing them to be teachers." (She has four, ages 9 months to 6 years.)

Meier has three children, a son and two teacher-daughters. She grew up in Westchester and Manhattan. Her mother was president of the National Council of Jewish Women. Her father was an executive of the Federation of Jewish Philanthropies. Her family values go way back. "I was brought up to believe that you could somehow make a difference, leave a little dent in the world—maybe more than a little dent—but that it should be *fun*," she says enthusiastically.

Meier's alternative approach to education is audaciously old-fashioned—a cross between an early American one-room schoolhouse and Oxford University. "My viewpoint is mostly common sense," she says. "What I wanted was to create *thoughtful citizens*—people who believed they could live interesting lives and be productive and socially useful. So I tried to create a community of children and adults where the adults shared and respected the children's lives."

The antithesis of large, anonymous institutions where students memorize facts and regurgitate them for tests, Meier's schools have small, highly personalized classes. But size is not everything—just as important is the element of choice; students and their parents select these progressive public schools, rather than just being shunted into a traditional zoned school. In effect, Meier has found a way to give thousands of public-school students the equivalent of a private-school education.

In 1983, after reading excerpts from Ted Sizer's *Horace's Compromise,* she called the Brown University education professor and said, "We don't know each other, but we agree. Let's go start a high school." They did. At Central Park East, students take several two-hour classes a day, much as they might at a liberal-arts college. The high school has only 450 or so students, with about 20 per class. Each teacher has an "advisory" group of a dozen students that meets daily to discuss everything from religion to sex.

"I wanted to create a world that is an oasis from the worst kinds of things these kids face," says Meier. Like the rape of the Central Park jogger, which took place not far from the school. Like parents dying of AIDS. Like guns and drugs. "The lives of these kids are getting more desperate," she says. "We've thrown them away. Think of how many powerful New Yorkers who read *New York* Magazine believe that no one can send their kids to public school. Who do they think these kids are?"

Says Sizer, "People like Deborah Meier bear witness to the fact that by respecting kids and by organizing a school in a sensible, demanding way, you can profoundly change the lives of many kids for whom the world has not been very kind."

Now Meier's method may help transform some of Manhattan's monster schools—the ones where students, at worst, get killed or, at best, don't drop out—into more humane places of learning. Last summer, Board of Education chancellor Joseph A. Fernandez enlisted Meier, along with Sizer and several other principals, to create ten new schools within existing public high schools. "We look at these high schools as large buildings that can be broken up into smaller schools of choice where we can produce a radically different kind of pedagogy," she says.

Meier knows her pedagogical revolution can't take place overnight. But already, she hopes, her schools are thought of not as exceptions to the mainstream but as the wave of the future. "I take enormous pleasure every time I see something that I've done that cannot be wiped out," she says. "In some way, I guess, it's a protest against mortality. But it's been so much fun! It's the curiosity that drives me. It's making a difference in the world that prevents me from ever giving up."

RESTAURANTS • SIRIO MACCIONI

The Ringmaster of Le Cirque

By Gael Greene

HARROWING SUSPENSE. ESCALATING CRISES. PETULANT DEMANDS. THE WHIP OF SABLES. THE PRICE OF TRUFFLES. HOW TO BEAR IT? WHO TO BEAR IT? SIRIO, OF COURSE. SIRIO Maccioni, fabled ringmaster of Le Cirque, stirs the caldron, thriving on the cosmic soap opera of his life. If there's not enough tension, he creates it. He bristles. He expounds and explains. Sirio, your hand is shaking. "It's nothing. My blood runs faster when I'm angry. I feel better when I'm angry."

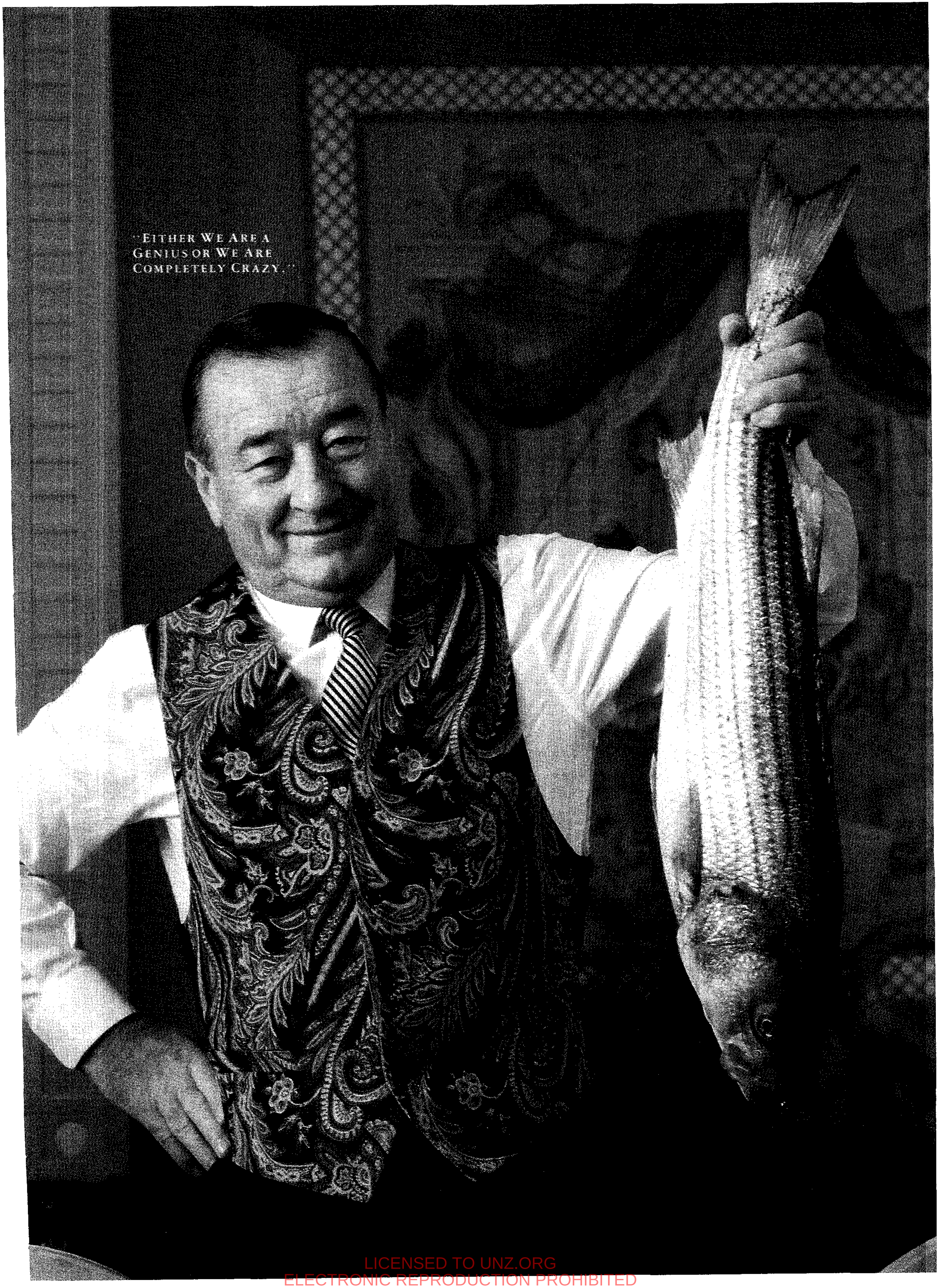
"Here is something to make you happy." Benito, Sirio's assistant, hands him a slip of paper. It is nearing noon. The paper has two names on it, "Mrs. Trump" and "Marla Maples." Sirio shrugs. "I'll seat them in opposite corners. And Mrs. Trump, I know her so many years, I'll pick up the phone to let her know."

The new chef has arrived. A television crew is here to record the moment. A photographer from the *Times.* "I didn't tell anyone," Sirio protests. "No one. No one." A new chef at Le Cirque, Sylvain Portay—"He was the chef de cuisine when Alain Ducasse got his three stars in Monte Carlo," boasts Sirio. In certain circles, the chef's arrival is historic—somewhere between an Elvis sighting and the first or Second Coming of the Messiah. Half a dozen chefs have migrated in and out of Le Cirque's kitchen. With each traumatic apostasy, Sirio Maccioni has turned for headhunting advice to his gourmaniacal-mafia chums. And with each transition, the kitchen has only gotten better.

The sane, forgiving spirit inside Sirio admits that his last gifted whisk, Daniel Boulud, had every right to move on—still, the timing, the shock, the rejection. From Boulud's notice of farewell, Sirio's mouth was in overdrive—analyzing, consulting, explaining, weighing opinions, in a monologue as relentless as *Ulysses.* "A little difficult to control," said Fredy Girardet of his highly touted nominee. Off the list. Another candidate spoke of "not wanting to compromise my way of cooking." Sirio knew he wouldn't fit: "I need someone willing to broil the flounder for Mr. Zipkin."

Now he sits at the bar shuffling papers from his zippered black leather attaché case. "This is my office. So I can listen with one ear to the phone." He grabs a receiver. "Of course. Mr. Annenberg." He writes in the book. There are too many names to which Sirio

PHOTOGRAPH BY HARRY BENSON


"Either We Are a Genius or We Are Completely Crazy."

will never say no. Tables come out of the closet and get wedged into nonexistent space when there's no other way. Lunch today is a migraine. All those red dots in the book. "The untouchables. They think they own the restaurant. Zubin Mehta. Arlene Dahl. Mrs. Bloomingdale. Regine. Regine . . . she hasn't been here in two years and she asks for her table. *Her table.* Ha. And the Brazilians. They won't be dressed. See how they look, Benito. We can give them this table"—he gestures toward the small round half-blocking the door. "The women with them will be very beautiful." Oh, dear—Cardin forgot to reserve. Alice Mason is cajoled into vacating her leased table a bit early to make way, noblesse oblige.

"Barbara Kafka is coming for dinner cooked by the chef," says Sirio. Barbara Tober, editor of *Bride's,* has ordered "dinner by the new chef." Ditto Molly O'Neill. And, of course, me too. "Give us all the same menu," I suggest. "That will make it easier." Easier? "We don't want to make it easier," says Sirio.

"Either we are a genius or we are completely crazy," he says. "I think we are more crazy. When I look at the payroll—we are now 32 in the kitchen—I get scared. Three pizzerias would make more money. It's crazy, no, to have Larry Tisch waiting for a table? And Mr. Caputo with the finance minister of Italy." Sylvain is in jet lag. "I watched him very precise working in Monte Carlo. Already his speed has doubled." But Sirio can never relax.

Orphaned at 12 when his parents were killed in World War II, he was sent by his grandmother to Montecatini's hotel school because it was the only school open. "I went off in my father's shoes," he recalls. At 15, as "the best student," he was shipped to Paris to be an intern at the Plaza Athénée, where the mythic chef Louis Diat refused to acknowledge his existence for months. Working without pay (for four years), skinny as a broom (chicken wings for lunch), he was befriended by Yves Montand ("we were born on the same street"). But after Sirio spent a week in the chorus of the Folies-Bergère ("I'd never seen a naked woman, and there I was, dressing in a room with 25 naked women"), Montand agreed he should go back to being a waiter. From Zurich to Germany to Delmonico's in the heart of Wall Street to the late Colony.

What drove him? "First it was desperation. Then a chance to change your station, to change your life." He is 58, and for one month a year, he actually does relax—impossible to imagine—bicycling about Montecatini in shorts and a pink Lacoste T-shirt, the unofficial mayor. But a month is enough. All three of his sons are prepping to join him. "Maybe I pushed them *away* too hard," he says. Perhaps he will get them a share of the Stanhope.

He puts on his half-glasses to study the book, adjusts his Absolut pocket hanky, and greets a handsome blonde of a certain mature radiance. She whispers in his ear as she is led away. "You are more beautiful than ever," he cries. "Who are you betraying me with lately?" He quotes Gianni Agnelli, "one of the great lovers": "The best moment in the affair is when a beautiful woman says yes, even if it never happens." Sirio shrugs. He pops a chocolate into his mouth and then turns to the door.

Lunch is about to begin.

SPORTS • PAT RILEY

Character Study

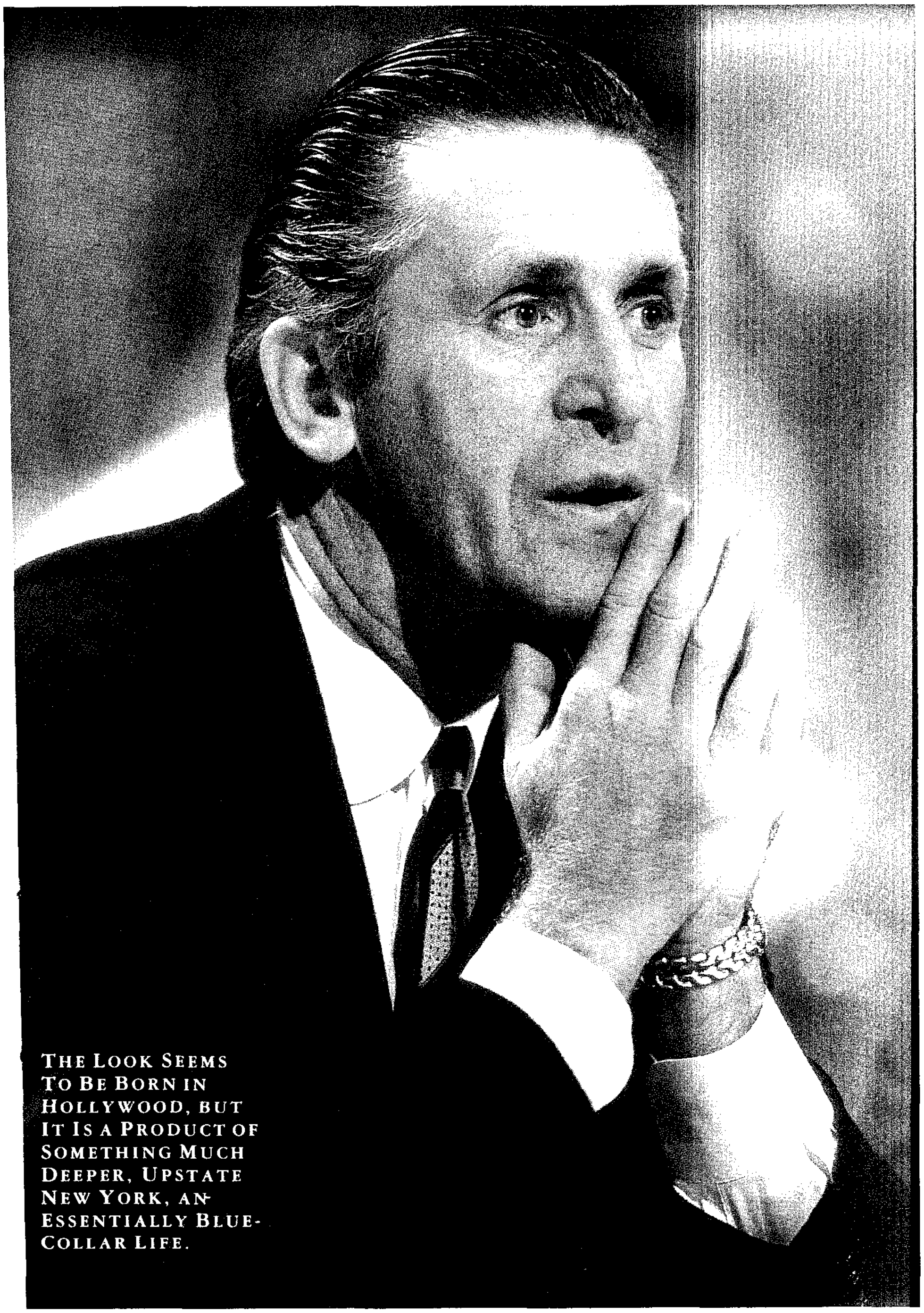
By David Halberstam

PAT RILEY IS IN SEARCH OF CHARACTER AND EXCELLENCE. NOTHING LESS. HE IS CONVINCED THAT THEY GO HAND IN HAND. MOST PEOPLE, HE SAYS, THINK THEY WORK hard, but in truth, they really don't. They are not willing, once they achieve a level of success, to make that constant extra effort to extend their abilities to the highest level. This is true about almost every aspect of life, he thinks, and it is particularly true about professional basketball. He is not impressed by talent without character. He read David McCullough's splendid biography of Truman and was impressed not just by the quality of the book but by McCullough's work habits. Riley is always on the lookout for the defining moment when character manifests itself; with McCullough, that came when the biographer walked the same steps that Truman had walked on the day he received the news of Roosevelt's death. That, to his mind, was excellence.

Excellence, it should be noted, exists in things both great and small. Thus, there was the cable he sent his former broadcast partner Bob Costas for the exceptional job Costas was doing as the anchorman of the Barcelona Olympics, a job worthy of Riley's expectations. Still, there was a flaw in Costas's performance that bothered Riley. So his cable arrived several days into the games, congratulating Costas for his work. Then came the zinger: "But the ties, Bob, the ties!"

Riley has always driven himself to maximize his own talents. The world of basketball was changing while he was still in college in the mid-sixties. It was clear to him early in his pro career that he would never be a star and that just staying in the game would be a challenge. After three years with the then–San Diego Rockets (and coming perilously close to the tail end of his own professional career), he had a chance to stay in the league by signing with the Lakers. His marching orders were very clear. "Do you want a job on this team?" Fred Schaus, the general manager, asked. "Your job is to keep Jerry West and Jimmy McMillian in shape—to push them very hard every day in practice. Don't back off them. Make them work hard." So he stayed in the league as practice fodder. He gladly took the job and the assignment that confirmed the most elemental lesson of life: that the great sin was to be outworked by someone else at anything. It kept him in the league for five more years, and it meant that he went against one of the great players of all time every day in practice, in itself an education.

When he became coach for the Lakers, his strengths were often lost amid the obvious talent of his players. The Lakers, after all, had Kareem, Worthy, and the remarkable Earvin Johnson, a player whose sense of achievement came only from the success of others. Certainly, coaching a team with Magic Johnson gave him an asset few others had. "Somehow, unbeknownst even to himself, he had already learned the most important thing in life: He had learned that to get out of the game what he wanted—which was to be a winner—he had to use his rare abilities to help his teammates get out of the game that which they wanted," Riley says admiringly of Johnson. Coaching the Lakers, therefore, always looked easier than it was: Just wear Armani suits, comb your hair back in a style straight out of *Gatsby,* give Magic the ball, coast through the season, hope to beat the Celtics or the Pistons in June, and then hand out the rings. Instead, the real challenge was keeping so much talent so finely tuned in a league where the young players are millionaires now



THE LOOK SEEMS TO BE BORN IN HOLLYWOOD, BUT IT IS A PRODUCT OF SOMETHING MUCH DEEPER, UPSTATE NEW YORK, AN ESSENTIALLY BLUE-COLLAR LIFE.

before they hit their first shot: It was a constant challenge making sure that their rings were on their fingers and not in their heads.

The best thing about the extraordinary job Riley did with the Knicks last year—taking a seriously flawed group of overachievers, and guiding them to 51 wins—was that everyone who cared about basketball understood for the first time how good he was, and it cast his previous achievements with the Lakers in a different light; self-proclaimed connoisseurs of the sport began to reflect on the Laker years, on how easily that very same group of egocentric young millionaires might have unraveled even earlier. As it was, his tour there lasted nine years, and it ended only when it became clear that the demons that drove him for excellence were no longer matched by the demons that drove his players. It was time for him to go. He broadcast for one season and did it well and might, if he had wanted to, have done it even better; he worked hard in his new apprenticeship—Costas, his partner, was impressed not so much by Riley the broadcaster as by Riley the student of broadcasting, and by his hunger to learn. It was also true, however, that he never entirely committed himself to broadcasting, that he was careful never to say anything over the air that might be used against him if he ever decided to go back to coaching.

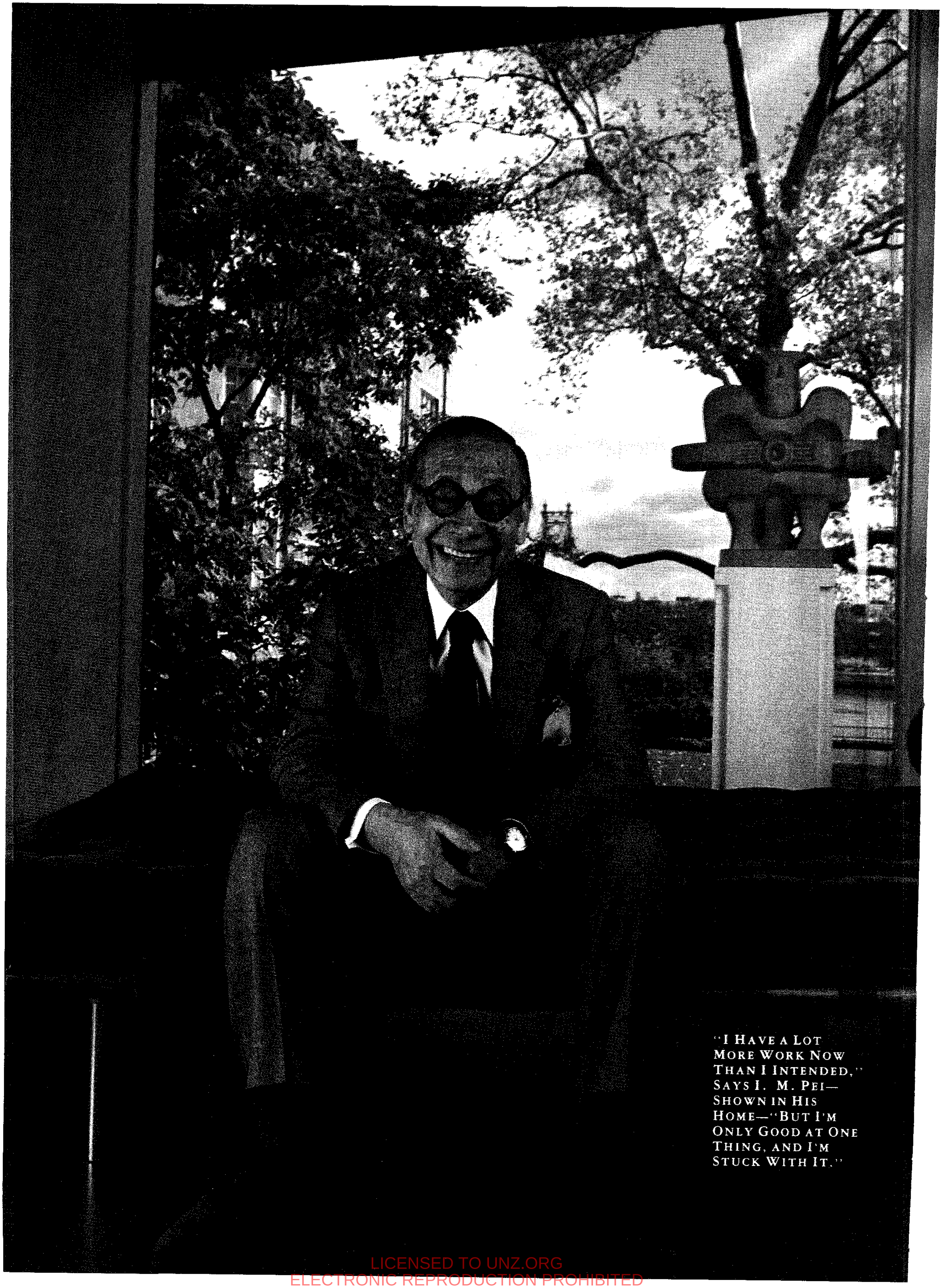
NBA Photos

He studied Costas carefully, understanding that he was a consummate professional. He and Costas paired off well, and one day on the air, Costas suggested a competition to see who was the better foul shooter. "The loser has to wear his hair like the winner," Riley said. For Costas, that meant a gel and a swept-back look; for Riley, a blow-dried look. Costas, who is a very good shooter, won. Riley got out the blower and did his hair; even as he did it, with, as he said, 40 million people watching, "it occurred to me how much I missed coaching."

The Knicks got lucky when both Riley and David Checketts came here to run a once-proud franchise in a city that cares desperately about basketball. The Knicks team he took over was virtually an expansion franchise plus one great (but increasingly disenchanted) player. It was not an easy season—everything had to be relearned, most notably the concept of the team. At first, the players lacked unity; they had too many cliques, and they did not believe in one another. One day midway in the season, he broke them down and made them stand in the locker room, clique by clique. "This is what we are," he said. "Look at us, a bunch of cliques, not a team." They won seven of their next eight and began to come together more as a team. In addition, he gave them a signature: No team would play harder, and no team would be more physical. When they took out the Detroit Pistons in the season's most satisfying playoff series, they stole the Pistons' own trademark of tough play (so that the entire league could enjoy the pleasure of hearing the Pistons whine about how physical the Knicks were). They had no right to go to seven games against the Bulls, but they did. That will be their signature again. "Our culture will be physical," Riley says. They will act more professionally—he has already come down hard on some of the younger players for talking trash during games. Toughness in the world of Riley is playing hard, being in good condition, and being mentally strong, not swaggering or blustering on the court.

He is the right coach for New York: smart, tough, professional. His presence is exceptional, but his presence—the looks, the clothes, the cool, all of which seem to demand the attention of the camera—simply exists. There is no preening. If others take the look more seriously than the skills and the work habits and the character, then that is about the eye of the beholder. The look seems born in Hollywood, but it is a product of something much deeper: upstate New York, an essentially blue-collar life. Riley is the son of a minor-league baseball manager who never got the chance to manage in the majors and turned late in his life to alcohol. It is the son vindicating the father, quite possibly the most powerful drive of all. Lee Riley fought back from alcohol to take a job as a janitor at a parochial school. When he was asked to coach the school's baseball team, he agreed, on the

PHOTOGRAPH BY NATHANIEL S. BUTLER



"I Have a Lot More Work Now Than I Intended," Says I. M. Pei—Shown in His Home—"But I'm Only Good at One Thing, and I'm Stuck With It."

condition that he be allowed to coach in his janitor's clothes. That was pride, thinks the son, that there be no dissembling. In the eyes of one of Pat Riley's friends, screenwriter Bob Towne, the man in the Armani and the parochial-school coach in his janitor's clothes are the same man; both exist only on their own terms.

This season, thanks to Checketts's acknowledged skill in dealing with the salary cap, the Knicks should be much better by mid-season—certainly the talent level appears to be better. But it will not be easy. The changes in the team are considerable; there are seven new players, many of them still trying to adjust not only to new teammates but to their own new roles, and if they are to come together it will probably be later in the season. But they will play hard, and they will play unselfishly, for those are Riley trademarks. He will accept nothing less. Early in the season, in a game in which the Knicks rallied at the end to beat a weak Boston team in the Garden, they played poorly and shot under 33 percent. It was not an easy victory, and it was most demonstrably not an artistic one. But in Riley's world, everything begins with character. Thus, as he later told the beat reporters, his players could not hit lay-ups, they could not hit jumpers, and they could not make foul shots. "But to play hard . . . as a coach it is something to die for," he said.

ARCHITECTURE • I. M. PEI

Pyramid Power

By Carter Wiseman

THREE YEARS AGO, IEOH MING PEI WAS ENJOYING WHAT THE ARCHITECTURAL PRESS DUBBED "THE YEAR OF PEI." IN THE SPACE OF A FEW MONTHS, THE ARCHITECT HAD PRESIDed over the openings of five buildings on three continents. Most prominent were the controversial pyramid for the Louvre in Paris, a dazzling $80-million symphony hall in Dallas, and a 70-story skyscraper in Hong Kong. But there were also a science building for the Choate Rosemary Hall School in Connecticut and Michael Ovitz's sleek Creative Artists Agency in Beverly Hills. Rumors promptly began to circulate that, at 72, the senior man at I. M. Pei & Partners, one of the most respected American architecture firms on record, might pick this peak moment to retire.

Instead, he all but started over again. Having renamed his firm Pei, Cobb, Freed & Partners—in recognition of his longtime collaborators Henry Cobb and James Freed, the chief designer of the Javits Convention Center—Pei gradually eased himself out of the executive role he had occupied for nearly 40 years. He began to pursue the sort of smaller-scale personal commissions that usually had been out of the question for him while he ran a group practice that included roughly 350 people at its height. The strategy is paying off handsomely. "I have a lot more work now than I intended," Pei says, in an attempt at self-deprecation, "but I'm only good at one thing, and I'm stuck with it."

The first of this new wave of commissions was a sublimely sculptural bell tower outside Kyoto, built for the matriarch of a Japanese religious sect. That led to a commission from the same client for a museum of religious art. Since then, Pei has landed two other museums—one in Luxembourg, the other in Athens. What's more, he is working on a matched pair of 50-story office towers for a bank in Bilbao, Spain, while finishing several projects he began when he was still fully linked to his firm—among them the Four Seasons (originally Regent) hotel on 57th Street between Park and Madison Avenues and the Rock-and-Roll Hall of Fame in Cleveland. His 625-bed addition to the Mount Sinai Medical Center, on Fifth Avenue at 101st Street, opened this fall.

One of the most striking details of that building is the vaguely Oriental treatment of the windows. As a standard-bearer for late modernism, Pei for years shunned ornament, but in the past decade, he has occasionally been making a place for it by casting back to the traditional Chinese architecture he knew as a child. Born in Canton in 1917, Pei was destined to join his country's ruling elite and was sent to the United States to study at Harvard's Graduate School of Design. His father was the governor of the Hong Kong branch of the Bank of China under Chiang Kai-shek; with the coming of the Communist revolution, he advised his son not to come home until things improved. They didn't, and Pei remained in the U.S., eventually going to work for the real-estate tycoon William Zeckendorf Sr.

Zeckendorf got into financial trouble in the late fifties, forcing Pei and several of his co-workers to fend for themselves. After John F. Kennedy was assassinated, his widow tapped Pei to design the presidential library. The building got mixed reviews, but the commission thrust the architect into the public eye.

And there he almost crashed. One of the buildings that followed the Kennedy commission was the John Hancock insurance company's headquarters in Boston. After the windows began to crack (for reasons that have never been fully established), Pei's firm became something of a pariah in the U.S. among big clients. But after a number of years in the wilderness, Pei got a second chance. In fact, it was the chance of an architect's lifetime—to do an addition to the National Gallery of Art. Pei's East Building, with its knockout atrium and gleaming triangular forms, became an instant landmark. But his international stock rose still higher with François Mitterrand's personal commission to renovate and expand the Louvre.

The pyramid Pei designed as the Louvre's new main entrance summed up almost the whole of his architectural experience. He has always been drawn to abstract geometry, but he has never lost the passion for large-scale planning that he developed under Zeckendorf. And Pei is maddeningly dedicated to quality—at least when he has a client who can pay for it. He has never considered himself a revolutionary, but his elegant "refining of what has gone before," as he puts it, has won him every architectural award worth striving for, including the Pritzker Prize, considered the profession's equivalent of the Nobel.

As Pei sees it, being right is still more important than being "hot." He never succumbed to the decorative frivolity of postmodernism and never bought into deconstruction either. When a fax arrived from Donald Trump complimenting him on the Louvre and hinting at a commission, Pei demurred. When Michael Eisner became the Pied Piper of eighties architecture, signing up the likes of Michael Graves and Robert Stern to lift the architectural face of the Disney empire, Pei kept his own counsel. In discussing one of his high-design funhouses with a reporter for the New York *Times,* Eisner remarked cryptically, "What would I. M. Pei say?"

Such standoffishness has not endeared Pei to architecture's marketeers. But with the profession's reputation staggering from the excesses of the past decade, his durable attention to pure forms, grand spaces, and elegant surfaces has made him virtually the last class act of his generation.

PHOTOGRAPH BY JAMES HAMILTON

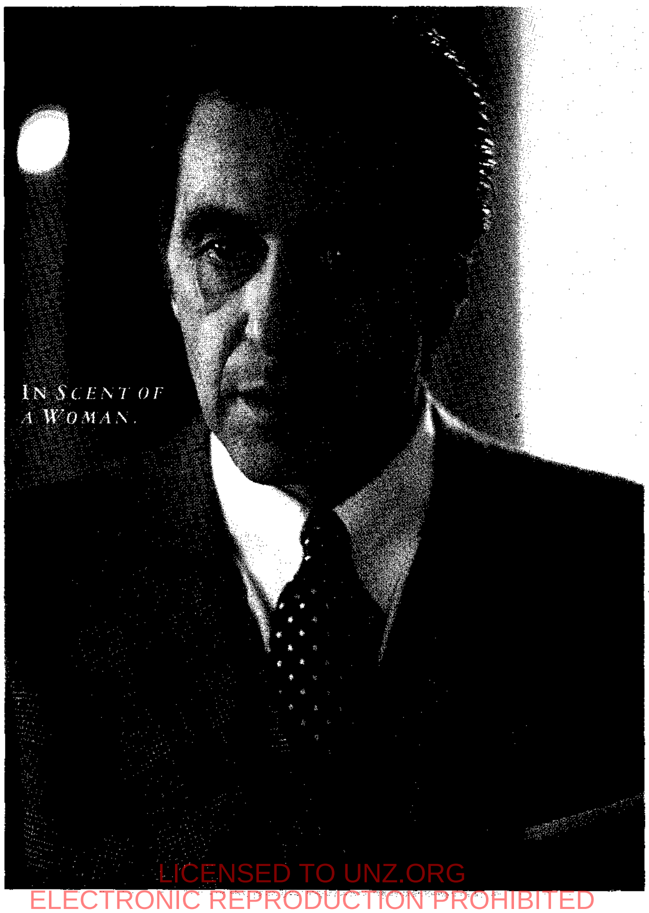
MOVIES • AL PACINO

Conquest of Space

By David Denby

AS I WAS WATCHING AL PACINO'S VIRTUOSO PERFORMANCE IN *SCENT OF A WOMAN,* I KEPT WONDERING WHERE HE WAS GETTING THE character from. Pacino loved Lee Strasberg, avatar of the Method, which requires that an actor build up a performance from associations with his own past experience. But what experiences could Pacino draw on for Lieutenant Colonel Frank Slade? A Southerner, a war hero, a military authoritarian, Slade has recently blinded himself in a stupid accident, and he's in a state of violent despair. Pacino gives Slade a guttural voice, shockingly loud, with a trace, perhaps, of Walter Matthau's prolonged final syllables.

One of the things Slade does is figure out where everything is in a room, and so it occurred to me that Slade's fanaticism was really a transformation of Al Pacino's fanaticism about acting. An actor has his space to conquer—the space on the set or stage, the emotional space between him and the other actors. In a sense, the actor is always blind—he's trying to create the shell and the soul of a made-up character, trying to see through the eyes of someone who doesn't exist. Slade, who is really blind, has to control everything within his reach or he's lost. He needs to know where people are emotionally, what he can get out of them. This old-fashioned hell-raiser and old-fashioned man of principle likes to bully and con. In *Scent of a Woman,* a great actor plays a great actor.



IN *SCENT OF A WOMAN.*

PHOTOGRAPH BY MYLES ARONOWITZ

Universal

It is, perhaps, the most moving screen performance of a New York acting genius now in the middle of a fabulous second life in the movies. He was born Alfredo James Pacino, in Harlem, and grew up in the Bronx with his mother and grandparents. A high-school dropout, he was acting in the Village at 17. He's 52 now, and he lives in Sneden's Landing, just outside the city, but he works here in the theater and makes many of his movies here. He is a perfectionist who wears everyone out, a consummate New York personality and star.

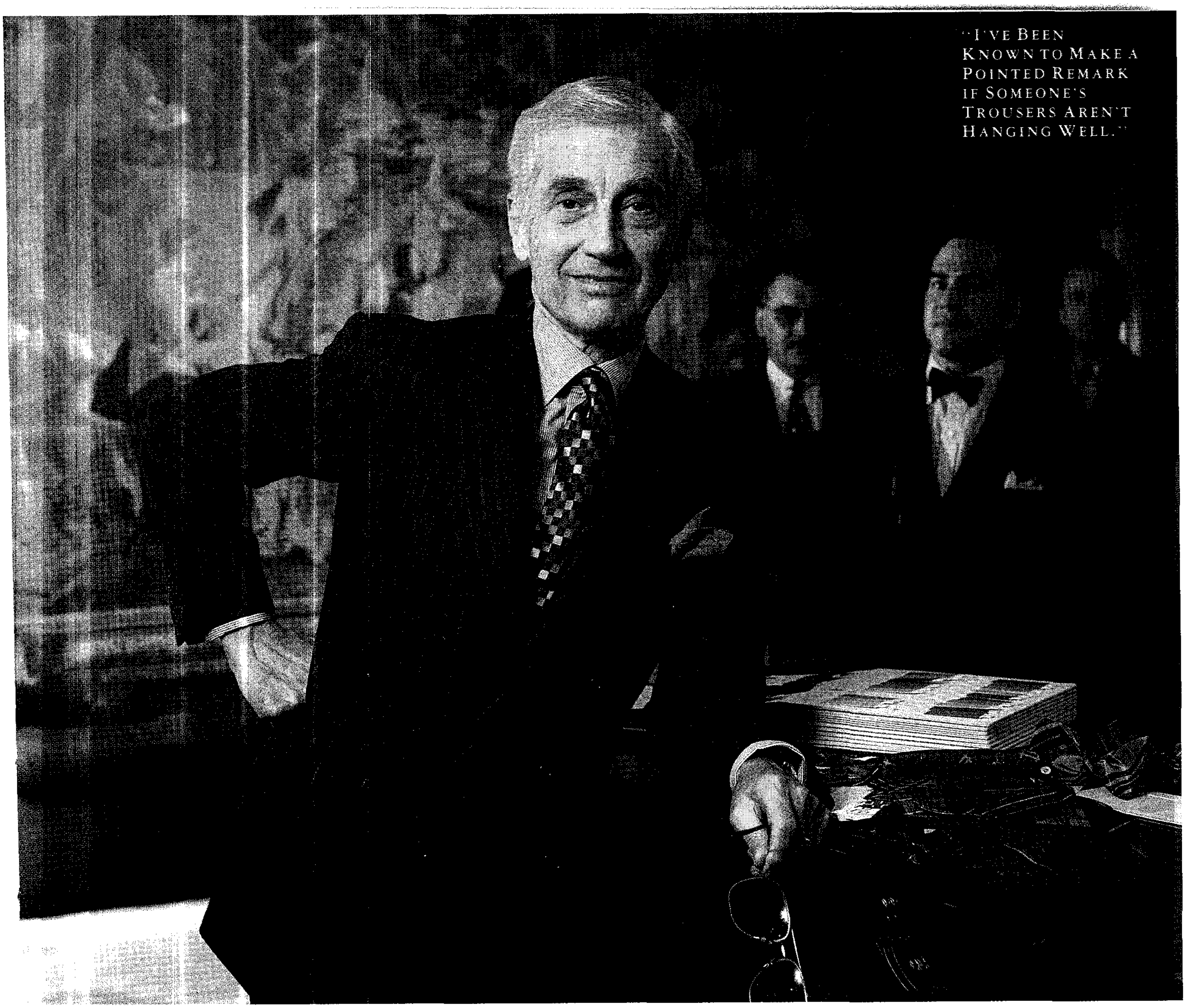
When did Al Pacino become a movie star? In *The Godfather* (1972), obviously, but when exactly—which scene? Probably in the scene set in the study of the Corleone mansion, when the family is sitting in council trying to decide what to do about Don Vito's enemies. As Michael (Pacino) announces quietly that he will kill the men threatening his father, the camera moves in slowly, coming to a stop as Pacino says to James Caan, "It's not personal, Sonny. It's strictly business." That was the moment. Pacino said the line with a dead-level stare, malevolent as an unsheathed knife. And it was accompanied by a voice that got quieter and quieter as the movie went on, a voice that offered no comfort, no fellow-feeling, no way out. "Just don't insult my intelligence," he whispered to his brother-in-law before having him killed.

Pacino receded even further into himself two years later in *Godfather II,* but in between he had given a very different performance in Sidney Lumet's New York carnival *Serpico,* as a New York cop with a nasal Queens accent, a man who resists police corruption and is considered so odd by his peers that he becomes a flake, doing put-on fey routines in order to scandalize them. We could see him better now that he was out of his Mafia corporate suits. He was short, strong, and he had the Devil inside him—crossing the 59th Street Bridge, he howled the big aria from *Gianni Schicchi.* Though small, he was convincing slapping people around; the violence blurts out of him, spasmodically.

He was established. More than established, a star, though he was annoyingly (to him) lumped with De Niro and Dustin Hoffman as one of the revolutionary New York–based "ethnic" actors (the anti-Redfords). Onstage, he was doing serious stuff—Shakespeare, Brecht, and new plays by David Rabe, Israel Horovitz, and others. The first part of his career came to a climax with another Lumet production, the wonderful *Dog Day Afternoon* (1975). As the working-class husband who robs a bank to finance his male lover's sex-change operation, he used a soft voice again, but without the inhuman concentration. This was a decent guy, a regular guy—that was the joke of the movie—trying to calm everyone's fears and hold everything together.

And then came the Trough—the bad performances in bad movies. In the preposterous spiritual car-racing movie, *Bobby Deerfield* (1977), he was slack and withdrawn, his voice low but without tension. He grandstanded his way through the roistering . . . *And Justice for All* and seemed overwrought and distracted in the man-meets-Anvil gay-scene melodrama *Cruising.* In career terms, *Scarface* may have been a reprieve, but the performance peaked early, in the scene with the emigration men, and then slid off into glazed mannerism.

After hitting rock bottom in Hugh Hudson's laughable *Revolution,* he got out of movies for a while, did plays, workshops, and devoted himself to a private film project, his 52-minute *Local Stigmatic,* an adaptation of a Heathcote Williams play. But Al Pacino's is a rise-and-fall-and-rise story. His appearance in *Sea of Love* was something of a shock. He had aged, his right eye seemed to have a nerve sticking out of it, he was tired—but also hungry. It was a great performance, and he was powerful as Michael again in *Godfather III,* an aging authoritarian carrying an indissoluble brick of sadness in his bowels. He looked hollow-cheeked and decadent as ace salesman Ricky Roma in in *Glengarry Glen Ross*—he was beginning to use his age expressively—and he plays a guy struggling with the desire to die in *Scent of a Woman.* The most famous eyes in movies now must remain dead and unfocused through long, long scenes, but the performance couldn't be more defined. It's heroic work.



"I'VE BEEN KNOWN TO MAKE A POINTED REMARK IF SOMEONE'S TROUSERS AREN'T HANGING WELL."

RETAILING • CLIFFORD GRODD

Grodd Is in the Details

By Michael Gross

"SI NEWHOUSE GETS TO HIS OFFICE ABOUT A HALF-HOUR AFTER ME," CLIFFORD GRODD BOASTS AS, FLASHLIGHT IN HAND, HE GREETS ME JUST BEFORE 6 A.M. AT THE EMployees' entrance to Paul Stuart, the 54-year-old Madison Avenue men's-clothing store. Grodd, the store's silver-haired president and co-owner, is dressed in an impeccable double-breasted gray pinstriped suit, a blue-and-white-stripe French-cuffed shirt, a wide checked tie, mirror-shined Oxfords, and elegant braces. Leading the way through the darkened store, he explains that he has been in harness for an hour already because it is only here, alone in the morning, that he can think. "We're in the most competitive market in the most competitive business in the world—retail in New York City," he says. "I don't know of an easy way."

There is method in this monomania. In the almost 30 years he's run it, Grodd has made Paul Stuart the most focused—and arguably the foremost—men's-fashion store in America. Though it has only one domestic location, its annual retail volume is just under $40 million.

Grodd's small office glows with lamplight, the eerie green of a computer screen near his desk, and his estimable energy. He wasn't supposed to be here today. "That's a sore point," Grodd

PHOTOGRAPH BY TED HARDIN

says. "I just came back from Japan last Sunday, and I canceled a trip to Borneo with my wife." A pause. "I try to get long weekends once in a while." On his bookshelf are *Man at His Best, A Passion for Excellence,* and *Workaholics*. On a typical day, when he's not traveling to see fashion shows and manufacturers around the world, he leaves the store only in late morning to exercise for an hour and a half, eats a sushi lunch at his desk, heads home at 4 P.M., and is in bed by half past eight.

A lone car horn echoes in the Madison Avenue canyon. Grodd fingers a stack of faxes and bills that have arrived overnight. He reviews them all. He's already studied the computer records of every one of the previous day's sales-floor transactions and merchandise deliveries. "It's compulsive behavior to an extent," he says, "but it's tremendously exciting. There's no way of pulling away. You lose the discipline."

No chance of that. At five after seven, Grodd is on the phone with a merchandise manager about a shipment of defective handkerchiefs delivered the day before. "I want to see the goof," he barks, hanging up. "You're constantly aware of what you perceive as defects."

The son of a New Haven construction-company owner, Grodd caddied at Yale as a boy. He washed out of pilot training during World War II when he briefly lost his concentration during his first solo landing and almost put down right on top of his instructor's plane. "I was a hotshot," he allows. "It was a blow to my ego and a deserved one. There was an arrogance on my part that I couldn't do anything wrong. But you learn you can never be too careful."

Demoted to tail gunner, he ended up a prisoner of war when his plane was shot down over Hungary, and was manhandled by the German guards who interrogated him after a failed escape attempt. The experience won him a Purple Heart, and it also taught him an important lesson about men's furnishings. "You can't gag a guy by tying a handkerchief around his mouth," Grodd says. "You've got to stuff something in there first. But we're getting off the subject."

Grodd met his wife, Barbara Ostrove, on a blind date while he was at the University of Connecticut. Her father, Ralph Ostrove, was a co-owner of Paul Stuart, which he'd named for his son (Paul Stuart Ostrove, now Grodd's partner). Ostrove senior asked Grodd to assume his ailing partner's half-share in their store in 1952. Grodd had had only three years' training at G. Fox, a store in his native New Haven. Eleven years later, he became Paul Stuart's president.

Today's multilevel Paul Stuart (more than ten times the size of the original store, which was around the corner) opened on Madison in 1968. Decorated with whimsical displays and walls of polished bronze and English oak, Paul Stuart had the hushed feel of a special sort of club where quiet innovation rubs shoulders with dynamic tradition. A slow move into women's clothing and the licensing of the Paul Stuart name in Japan have only enhanced the store's comfortably adventurous image.

The miniature grandfather clock behind Grodd's desk tolls 8 A.M. The store has opened, and he seems distracted: "I should be working." So he racewalks through his publicity department, pauses in a buyer's office to eye the offending, flawed handkerchiefs, culls through fabric swatches for fall 1993 suits and sample shirts, checks on a late overcoat delivery, breezes through the 32-employee alterations shop, and threatens to put an unresponsive display contractor "through the wringer."

Nothing escapes his notice. "I've been known to make a pointed remark if someone's trousers aren't hanging well," he says.

At 69, Grodd shows no signs of slowing down. Still, he's already thinking about dynastic succession. His daughter, Patti, runs Paul Stuart's women's shop and supervises its elegant advertising, promotions, and displays. But she works only three days a week. "She doesn't want to take over," Grodd says, sighing. "She wants to make her own way. But my grandson is tremendously precocious. He's gonna be 5 in December. I figure, if I last long enough. . . ."

His voice trails off, and he's on his feet and on the move again. Spying a meeting in progress, he stops and beams. "I'll poke my head in even though I'm not invited. . . . So, what are we talking about here?"

COPS • PETER MULROY

The Beat Goes On

By Chris Smith

THIS IS NOT CARJACKING. THERE ISN'T A MOVIE-OF-THE-WEEK DEAL ANYWHERE IN SIGHT. THIS IS OFFICER PETER MULROY, A POT-BELLIED TWENTY-YEAR VETERAN OF THE NEW York City Police Department, standing in a dank, ratty bodega on Avenue B, the type that specializes in potato chips and Pampers, talking to an emaciated, toothless clerk named Augie.

Mulroy had been at this very bodega six weeks before—to shut it down for selling cocaine. New owners hung a new awning; Mulroy wants to see if anything else has changed. He starts firing questions in a voice that's part Jackie Gleason *dese* and *dems*, part Marine Corps leatherneck.

"Augie, when you started working here, you met the owner?"

"No."

"You know the owner's name?"

"No."

"When you're done at night, who relieves you?"

"Ahhh, the tall guy."

"You don't know *his* name either?"

"I just walk out and he walks in."

For the first time, Mulroy sounds a little bemused—"You don't say *goodnight* to him?"

Then he gets to the point. "Augie, you know the problem we had here before, right?"

"Selling drugs—the lady upstairs talked about it."

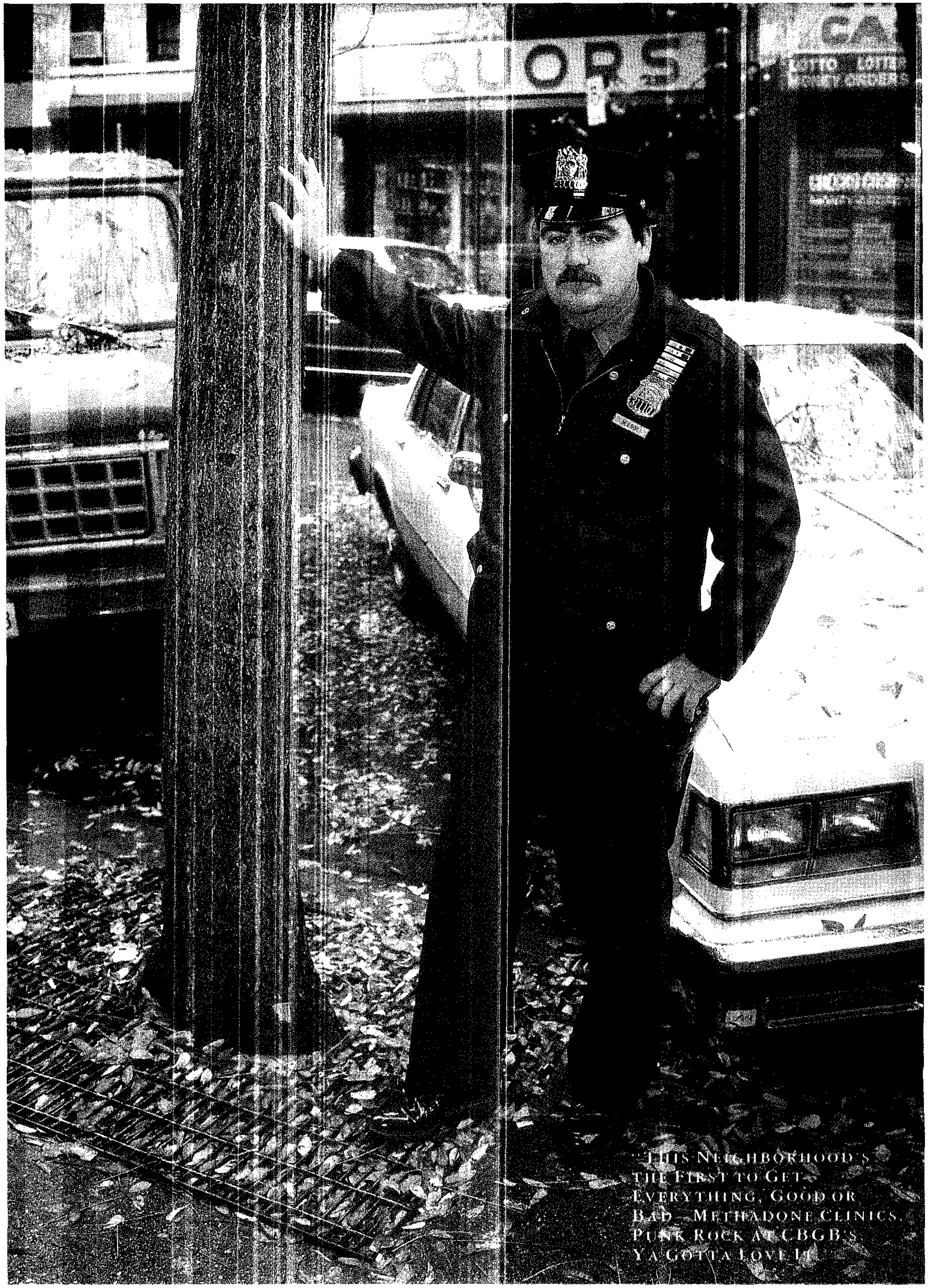
"And there's going to be nothing like that this time, right?"

Augie sighs. "I don't need to go to jail for anybody."

Mulroy nods slowly and leaves. Out on the sidewalk, he's incredulous. "C'*monnn*—he don't know who he's working for? He don't know who *owns* the store?" He rolls his eyes. "If they're dirty, we'll be back."

You can bet Pete Mulroy will be back, again and again. Community policing is the media-friendly name; Mulroy puts it into unsexy practice. He's never fired his .38 service revolver, but Mulroy keeps chiseling away at East Village criminals, using workaday tools—asset seizures, court orders, meetings with tenant groups—to bring hope to a weary corner of the city.

On East 13th Street, a city-owned apartment building was infested with crack and prostitution; Mulroy led an operation that



"THIS NEIGHBORHOOD'S THE FIRST TO GET EVERYTHING, GOOD OR BAD—METHADONE CLINICS, PUNK ROCK AT CBGB'S. YA GOTTA LOVE IT."

resulted in 200 arrests and the evacuation of all tenants. "We had shootings, stabbings, muggings, robberies, heroin, cocaine, pot, a 24-hour supermarket of drugs," says an East 10th Street resident, in that scarily bored urban-war-zone tone. "Then Mulroy rode in on his white horse."

Mulroy, 42, hates this kind of talk. "Don't glamorize me," he says. "I'm not doing this by myself." And that's true. But as community-policing coordinator for the Ninth Precinct, Mulroy, nicknamed "Bulldog" for his tenacity, is the one who brings the players together in creative new combinations. Mulroy takes the abuse at tenant meetings, then calmly details ways to help; Mulroy pesters the D.A.'s office about prosecuting repeat offenders; Mulroy badgers a Bowery hotel owner into kicking out the crackheads—then, when the owner complains he can't get legitimate clients, brokers a rental deal with a nonprofit housing group.

"Look, I'm no slave to law enforcement," says activist Donna Ellaby, who runs a housing agency called Good Old Lower East Side. "But Mulroy should be canonized."

"I love this neighborhood," Mulroy says. "It's the first to get everything, good or bad—methadone clinics, punk rock at CBGB's. Ya gotta love it."

A five-foot-eight-inch, motor-mouthed ball of infectious energy, Mulroy grew up on Staten Island, the son of a dockworker, and did a two-year hitch in the Marines. With the NYPD, he spent eighteen years on foot patrol and in a radio car, before the advent of community policing two years ago gave him the freedom to be inventive. "Now we can see the fruits of our labor," Mulroy says.

Maybe that's because he doesn't let the end of his shift stand in his way. It's Saturday night, and Mulroy has traded his bulletproof vest for a satin Notre Dame jacket and marched up Second Avenue to Ryan's Pub to check in with four women from 10th Street. "Are you having any problems?" he asks, ignoring his Budweiser to launch into a pep talk that would do Rockne proud. Three hours later, finally on his way home, Mulroy mentions his first radio-car partner, who's now a bigwig down at One Police Plaza. "He studied for exams, and I hoisted a few," Mulroy says with a shrug. "So what? We both did good."

The personal approach has had its rewards: Mulroy met his wife, Linda, in a bar after work one night when she started telling him how she'd been mugged at knifepoint outside her East Village apartment; Mulroy later arrested the stickup man. (The Mulroys now have two children, a boy and a girl.)

Sadly for the East Village, he's considering retiring in July. But it will be very hard to hang up the uniform. "When I was a kid, my father had something like eight heart attacks," Mulroy says. "When you'd call 911, the police always arrove first, before the fire department or the ambulance. Two big guys in blue. And they'd always see my football pictures and say, 'Hey kid, that you? You a good player?' They'd ease the tension, make me feel better. I've always remembered that."

PHOTOGRAPH BY JAMES HAMILTON

PUBLISHING • JONATHAN GALASSI

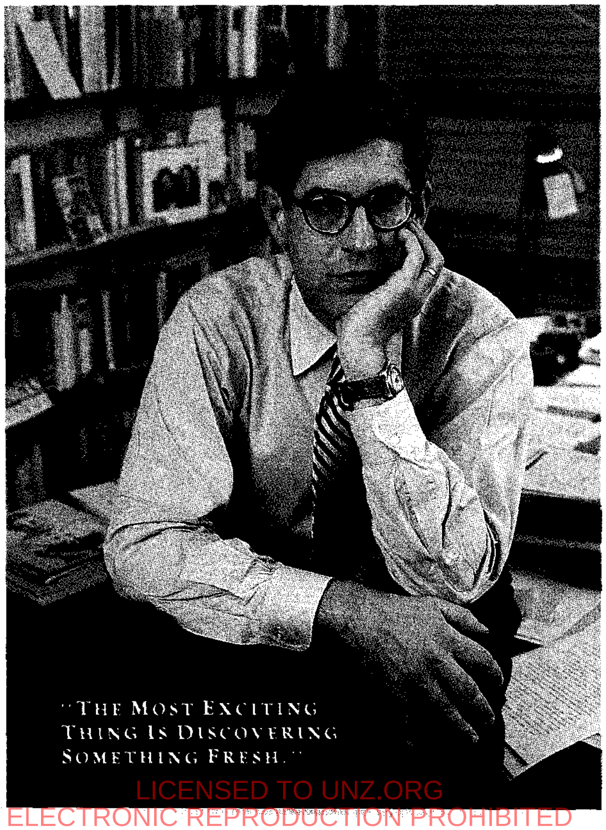
Glittering Prizes

By Tom Prince

THE NOBEL PRIZE FOR LITERATURE IS THE ONLY HONOR IN ARTS AND LETTERS THAT CAN MAKE THE PULITZER PRIZE AND THE NATIONAL BOOK AWARD LOOK LIKE THE PLASTIC whistles in a McDonald's Happy Meal. This year, the $956,000 prize went to the West Indian poet Derek Walcott. Last year, the South African novelist Nadine Gordimer got the nod. Coincidentally, both Nobel laureates claim the same man as their editor: Jonathan Galassi of Farrar, Straus & Giroux. Now entering his twentieth year in publishing, the unassuming Galassi, 43—himself a respected poet and translator—has quietly made his mark editing fiction, poetry, and page-turners that have style as well as staying power.

His brat-pack, grit-lit colleagues at other houses might have parlayed a credential like back-to-back Nobels into an imprint for themselves, but not Galassi. "Those are authors I worked *with,*" he says of Walcott and Gordimer, "but I didn't *bring* them here." His modesty, as well as his talent, has won Galassi rave reviews. Historian Luc Sante (*Low Life*) attributes his editor's reserve to "incredible discretion or simple inscrutability." The novelist Alice McDermott says, "He's a perfect sounding board. He asks you what *you* want the book to be—he doesn't start giving directions." Short-story writer Deborah Eisenberg praises her editor because "he never thinks of commerce, and the sincerity of his interest can never be questioned." For her part, Gordimer appreciates Galassi's "total respect of my right to write exactly how and what I do." What's more, she says, he is "gentle and witty."

Along with daughters Isabel, 11, and Beatrice, 7, Galassi lives in Carroll Gardens, Brooklyn, with his wife, Susan, an assistant curator at the Frick, in a "badly renovated house that we're re-renovating." (Jonathan's younger brother, Peter, heads up the photography department at the Museum of Modern Art.)



"The Most Exciting Thing Is Discovering Something Fresh."

PHOTOGRAPH BY JAMES HAMILTON

Galassi was born in Seattle but moved to Washington, D.C., and then to the outskirts of Boston at an early age. His mother and his father, a former Justice Department lawyer, sent him to Exeter, "where I really got my education." At Harvard, he studied poetry with Elizabeth Bishop and Robert Lowell (both of them published by FSG), as well as with Roger Rosenblatt, who remembers Galassi as having "a cheerful intelligence when everybody else thought it was fashionable to be despondent." After getting his master's at Cambridge, Galassi went to work at Houghton Mifflin. Soon, the young literary editor signed on at Random House, but "that didn't turn out to be a very.... It didn't work out." Si Newhouse brought in Howard Kaminsky to make the trade department more competitive with other monoliths like Simon and Schuster. "It turned out to be bad chemistry," says Galassi, who has never been in any late-night bar brawls in the Village or run with the bulls in Pamplona. "I wanted them to publish Pat Conroy, and they didn't see the wisdom of doing that. That was a very painful experience for Pat and me." Eventually, the young editor was gently encouraged to pursue other opportunities in publishing. "It was done in a collegial way. Basically, Howard said, 'You know, why don't you find another place to work?' So I did. At Farrar, Straus."

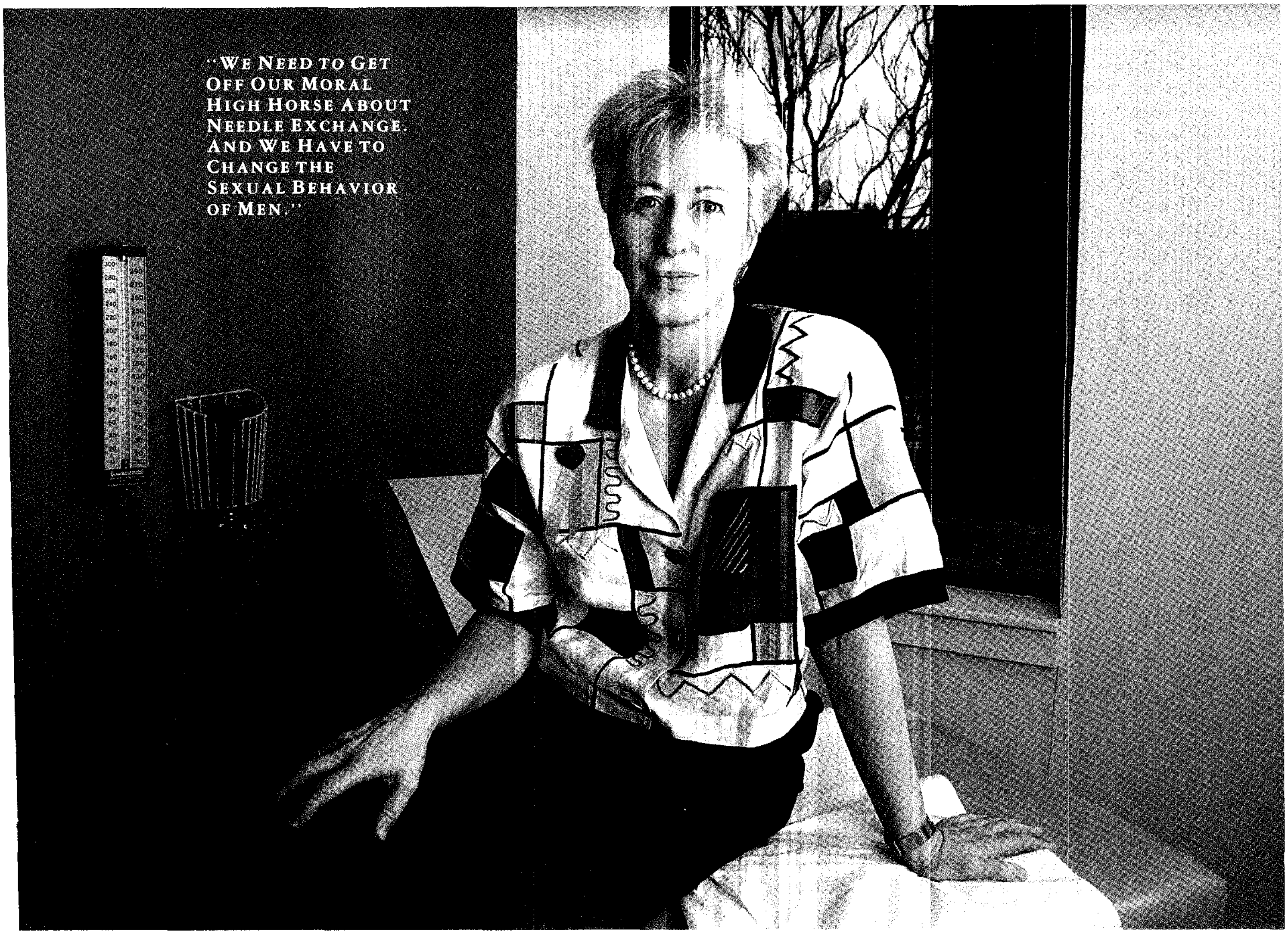
Soon after Galassi arrived at FSG's decidedly un-corporate Union Square offices, he got his revenge, signing up Scott Turow's blockbuster novel *Presumed Innocent,* one of the biggest critical and commercial successes of the eighties. "I don't think mine was the top offer he got," Galassi says, "but it was within spitting distance of the others." What clinched the deal? Back in the early eighties, Galassi had spent an hour on the phone with the struggling novelist talking about an early manuscript.

This June, Turow's *Pleading Guilty* goes on trial in bookstores, but Galassi's verdict is already in: "It's Scott's most commercial book so far, with a tremendous central character." By now, Turow and Galassi know each other so well that the editing is easy. One recent Friday, Galassi flew out to O'Hare, and the two men drove to the author's country place. "There wasn't much major editing to do," says Galassi, who was back in Brooklyn on Sunday.

"I love to needle him occasionally," Turow says of his friend. On the wall of his study, the lawyer has posted an early rejection letter from Galassi. "Every time Jonathan sees it, he's embarrassed all over again. He squirms like a boy.... It always seems like the joke is on him, probably because he's *always* too kind to say what we both know: The novel wasn't very good."

Galassi's list of writers is long and impressive: Susan Sontag, John McPhee, Thomas Friedman, Ian Frazier, Jamaica Kincaid, Harold Brodkey, Edna O'Brien, Oscar Hijuelos, a raft of poets, and Calvin Trillin (who describes himself as having been "an itinerant loss leader for a while elsewhere"). Galassi becomes unusually animated when he talks about the first-time novelists that FSG is publishing. He's betting that Frances Sherwood's *Vindication,* loosely based on the life of Mary Wollstonecraft, will be a hit. He also expects *The Virgin Suicides,* by Jeffrey Eugenides—"a *cool* book"—to have "a big impact" on an industry that devours first novels faster than the chilled shrimp at a book party. "The most exciting thing," he says, "is discovering something fresh."

Some are already predicting that the Irish poet Seamus



"WE NEED TO GET OFF OUR MORAL HIGH HORSE ABOUT NEEDLE EXCHANGE. AND WE HAVE TO CHANGE THE SEXUAL BEHAVIOR OF MEN."

Heaney, another of Galassi's Guerrillas, will get the next Nobel. "Well," says the man whose favorite movie is *Raging Bull.* "it would be great, but it would have nothing to do with me. It would just mean the chickens are coming home to roost."

MEDICINE • KATHRYN ANASTOS

All in the Family

By Janice Hopkins Tanne

KATHRYN ANASTOS IS PROBABLY THE ONLY DOCTOR IN THE CITY WHOSE CURRICULUM VITAE INCLUDES STINTS AS A FARMHAND AND A BICYCLE messenger. Those experiences have helped shape her into the unusual physician she is today—doctor to a large part of the South Bronx and spokeswoman for the poor, the sick, the HIV–infected, and women. "She has the courage to speak truth to power," says Dr. Hal Strelnick, vice-chairman of family medicine at Montefiore Medical Center, in whose primary-care program Dr. Anastos trained.

Now she is medical director of an ambulatory-care unit and of HIV primary-care services at Bronx-Lebanon Hospital Center. There, says Dr. Strelnick, "Kathy has a bully pulpit to speak out—to say that HIV should not be treated differently from any other chronic disease. She has true charisma and an effective style. She's gone through her own struggles—and hard life experiences become part of who you are. I've seen how devoted her patients are to her."

"Bronx-Lebanon's fundamental mission is to improve the community's health," Anastos says. "When I came, the ambulatory-care clinic scheduled 100 patients a day—for 8 A.M. or 1 P.M. They sat all day. If the doctor was too busy, they didn't get seen at all. If they needed a simple tetanus shot as well, they had to go to the emergency room."

Anastos helped set up a primary-care system for the hospital's neighborhood clinics. "Primary care is what we all should want: a family physician who's available if we're sick, who is interested in prevention—vaccinations, screening for cancer—and who coordinates our care if we need specialists," she explains. "The ambulatory-care program has an appointment system. You come to one place and you get all your care, including drawing blood for tests and X-rays. You get to see the same doctor each time—and the same doctor if you're admitted to the hospital."

In her community, Anastos says, "everybody knows somebody in the family who's had a problem with drugs. And then there's diabetes, hypertension, heart disease, breast cancer. Load HIV on top, and now TB, and it all becomes much harder."

As a feminist and the mother of three young daughters, Anastos, 42, is particularly attuned to HIV's impact on women. "She has done a very great service to draw attention to the problems of HIV–infected women," says Dr. Carola Marte, director of HIV services and special projects in Beth Israel Medical Center's meth-

PHOTOGRAPH BY JAMES HAMILTON

adone program. For instance, pregnant HIV–infected women are often brusquely advised to have an abortion, while women with other serious health problems are given information and counseling—and advised to make their own decisions.

"Kathy is dedicated and committed," says Dr. Janet Mitchell, chief of perinatology at Harlem Hospital, who was co-chairwoman with Anastos of the New York Task Force on Women and AIDS. "We've all had a long history of advocacy for women's health issues, even before AIDS. Women are still seen as transmitters of AIDS rather than people who are infected and may be sick themselves. The most disenfranchised women are women of color who happen to be drug users."

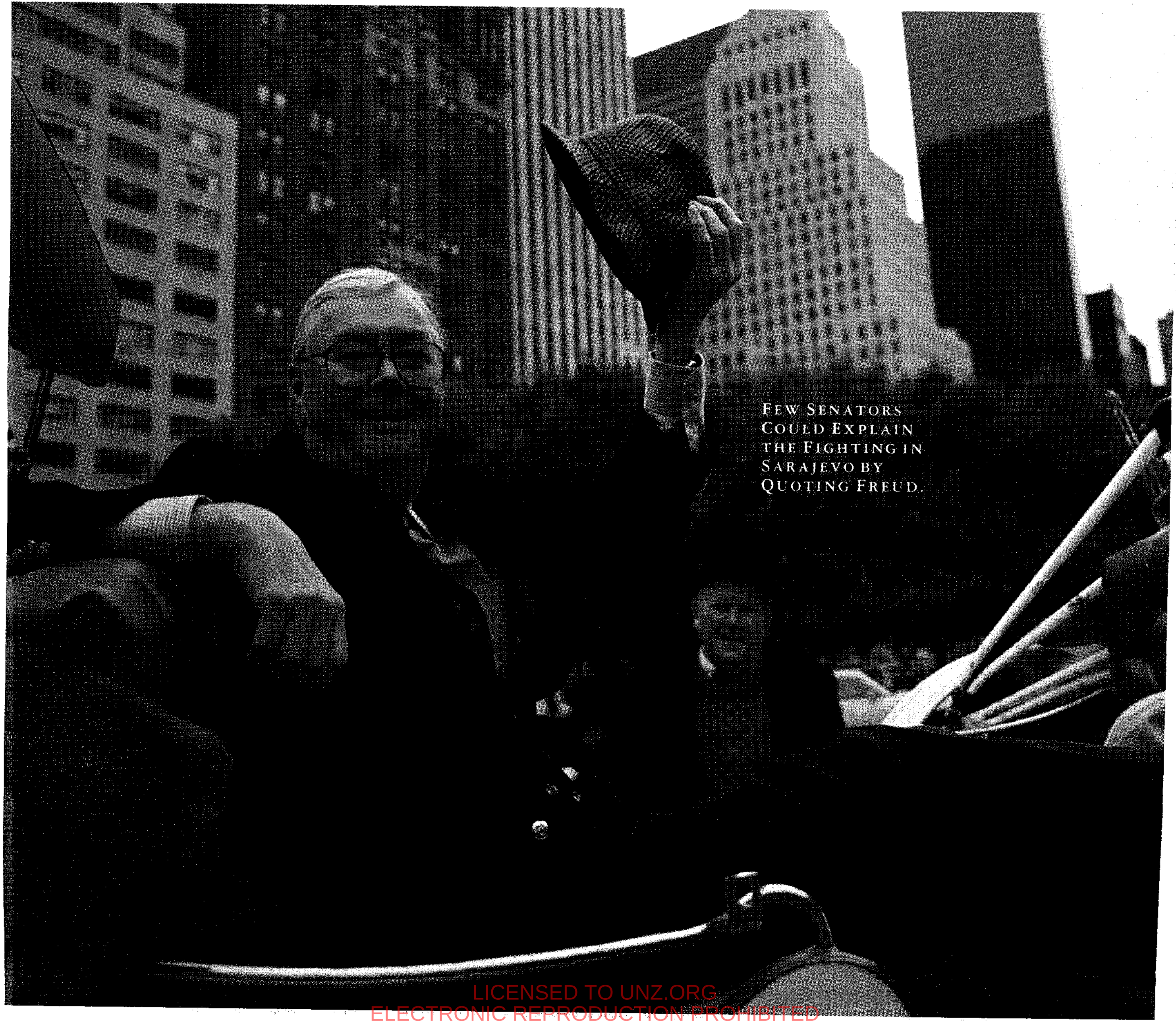
One in 35 women of childbearing age in the South Bronx is HIV–positive. AIDS is the leading cause of death among young men and women in Anastos's practice, "and the number of new cases is going up. We'll face a major epidemic of AIDS in people who were infected as adolescents," she says. "We don't provide information that's explicit enough. We need to provide more drug treatment and get off our moral high horse about needle exchange. We have to change the sexual behavior of *men.* Telling women about prevention won't prevent HIV transmission if in every culture in the world, men think they can go f--- anybody they want."

A slim, wiry woman with spiky white hair and a ready laugh, Dr. Anastos says that she trained in medicine as a vehicle for social change. She came from a lower-middle-class New England family, went to Oberlin on a scholarship—and dropped out after Kent State. "I got a job as a farmhand in Virginia, lived in a shack in the woods. I developed my mechanical skills repairing tractors. I learned I could control things." To earn enough to return to Oberlin, Anastos became the first woman bike messenger in Washington, D.C. (She married a fellow bike messenger, Jonathan Wallen, who is now a professional photographer.)

For her M.D., she went to the University of California at San Diego. "There were only 19 women in a class of 99, and I was the only woman who would define herself as a feminist," she says. "I almost left, but I was heavily in debt. I saw a therapist, an incredible woman, who said, 'You should recognize that their point of view will never be your point of view.' "

Only when Anastos began a residency in social medicine at Montefiore did she feel at home. "It was wonderland. Someone else looked at the world the way I did. I didn't feel radical and strange. The program recognized cultural differences. It went head-on against racism." She taught at Montefiore but left "because I wasn't doing what I had gone into medicine to do: improve things for somebody. Our responsibility as privileged human beings is to pay back for the opportunities we've received. "

AIDS and the lack of attention to women's health care have made Anastos a passionate advocate for national health coverage with a single-payer federal program. "It is unconscionable that we ration health care by the ability to pay," she says. "It is the most unethical way. On some level, your heart breaks. Health care should be a given."



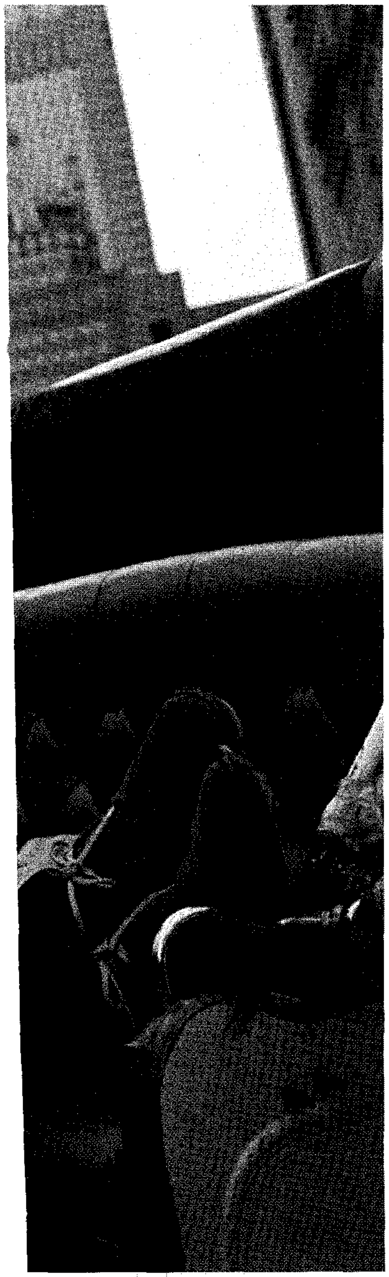
FEW SENATORS COULD EXPLAIN THE FIGHTING IN SARAJEVO BY QUOTING FREUD.

POLITICS • DANIEL PATRICK MOYNIHAN

The Philosopher Pol

By John Taylor

BY SIX O'CLOCK IN DECEMBER, THE SKY ABOVE WASHINGTON, D.C., IS UTTERLY DARK AND THE FLOODLIT CAPITOL, FRAMED IN SENATOR DANIEL Patrick Moynihan's office window, glows with magisterial white radiance. The senator himself can, when the occasion demands it, cut a rather magisterial figure; at one time he favored the Anglophilic practice of carrying his handkerchief in his jacket sleeve. But on a recent evening, because the Senate was not in session, he had reverted to the look of the rumpled professor: desert boots, black corduroy trousers, mustard-brown jacket with a windowpane check, blue shirt, and maroon bow tie.



PHOTOGRAPH BY HARRY BENSON

Moynihan, 65, had just returned from India, where he once served as ambassador, and he was tired. His limp white hair hung down across his forehead. His large plastic glasses had slid halfway down his narrow Irish nose. As a result, his arched black eyebrows, the most incongruous feature in his odd but interesting, deceptively soft and thoroughly Irish face, seemed to ride even higher than usual above his mild eyes. As he described, in the Cambridge cadences he has cultivated almost to the point of idiosyncrasy, the trip and the brief stop he made in Sarajevo on his way back, the senator smoked a Marlboro.

"Freud understood it," Moynihan said of the ethnic conflict between Bosnians and Serbs. "In *Civilization and Its Discontents,* he wrote, '*Homo homini lupus.*' We can always create a society of love once there's an external enemy to hate."

Quite a number of people believe Moynihan is, without qualification, the best senator in the country. Michael Barone and Grant Ujifusa, authors of the *Almanac of American Politics,* describe him as "the kind of philosopher-politician who the Founding Fathers hoped would people the Senate." In a poll conducted this year by *Washingtonian* magazine, Capitol Hill staff members voted him the smartest senator.

One reason, of course, is his intellectual reach. Few other senators could explain a century that began and may well end with ethnic fighting in Sarajevo by quoting Freud. Another is his range of interests, from federal architecture to welfare reform to public transportation. He also has an unsurpassed capacity for extemporaneous eloquence. Virtually all of his Senate speeches are improvised from source material passed to him by an aide while he talks.

Then there is his curriculum vitae. As Moynihan is fond of pointing out, he has served in the Cabinets or subcabinets of four administrations—Kennedy, Johnson, Nixon, and Ford—in posts that have ranged from assistant secretary of Labor to counselor to the president on Urban Affairs. Between government assignments, he has taught at Harvard. Every summer he spends a month or so writing in an old one-room schoolhouse on his farm in upstate New York, and he has, over the course of his life, produced a total of sixteen books on subjects such as international law and the Constitution.

Moynihan's success is all the more striking given his background. The son of a newspaperman, he lived in Manhattan and Queens until his father abandoned the family. His mother, a nurse, eventually remarried, and the family moved to Westchester. But then that marriage, too, fell apart, and his mother moved with her children to East Harlem and then Hell's Kitchen, where, after a stint on welfare, she opened a bar. Moynihan had always been a talented student—he was valedictorian of his class at Benjamin Franklin High School—but his home life was sometimes so tumultuous that as a teenager he fled the house, sleeping in abandoned buildings on the Upper West Side and shining shoes after school for money.

It is frequently said that New Yorkers like to have one senator like Moynihan to give the state class and another like Al D'Amato to fill the potholes, get the tax breaks for influential supporters, and wrangle the pork. The implication is that Moynihan, the intellectual eminence, serves as more of a hood ornament, rarely bothering with legislative drudgery. But Moynihan is, in fact, a diligent legislator. He participated in all but one of the 550 roll-call votes made during the 102nd Congress. He sponsored, and nursed into reality, last year's $151-billion transportation act, one of the largest bills to pass during the last session and one that, while tediously technical, is vital to the state's mass transit and collapsing roads and bridges.

Over the years, Moynihan has attracted his share of criticism. He can be difficult, and turnover is frequent among his Senate staff. He's been accused of grandstanding and showboating, a reputation that dates back to his voting record, as U.N. ambassador, against the left-wing Third World bloc that in the seventies set the U.N.'s agenda. Since he is unencumbered with liberal guilt, he has also been accused of racism, most famously for pointing out in the sixties that the breakup of the black family was a primary cause of social disintegration in the ghetto.

And while he at times likes to present himself as the absent-minded professor groping through the practical realities of everyday life, he can be an exceedingly smooth political operator. When he first arrived in the Senate, Washington insiders were surprised, and either impressed or amused, at how assiduously he courted then–Finance Chairman Russell Long—and was soon rewarded with a seat on his committee.

If Lloyd Bentsen leaves the Finance Committee to become Treasury secretary, Moynihan, who is the second most senior Democrat on the committee, will almost assuredly replace him. That will put him in a position to influence everything from welfare reform to health care to deficit reduction. His critics have suggested he might be inappropriate for the job, their rationale apparently being that the White House might find him too independent, too candid, as it did in 1989 when he proposed reforming the Social Security tax. But, if anything, that independence merely testifies to his character.

DANCE • MARK MORRIS

Wild Child

By Tobi Tobias

NEW YORK IS LUCKY TO HAVE HIM BACK. FOR THREE YEARS, MARK MORRIS LET BRUSSELS GIVE HIM THE FACILITIES HIS CHOREOGRAPHY DEserves, such as sumptuous stage space and a live orchestra and chorus—the support that lavish money can offer to lavish talent. But the climate didn't agree with him, the resistant bourgeois vein of Brussels's culture countering Morris's outspoken originality (in both art and life) head-on. So in 1991, he returned to hand-to-mouth freedom in America.

Once again, he's making New York his base. *The Hard Nut,* his fresh-thinking version of *The Nutcracker* at the Brooklyn Academy of Music for the holidays, will be followed by a spring repertory season there. In between, Morris and his devoted company of modern dancers will continue their peripatetic life of touring and residencies. "I *love* New York," Morris jokes. "I'm never here so long that I can't wait to leave."

At 36, Morris is the most consistently gratifying choreographer on the concert dance scene, ballet or modern, American or otherwise. For more than a decade now, he has been creating pieces for his own group; they function as his laboratory the way the New York City Ballet did for Balanchine. And top-notch classical companies invite him to enliven their repertory: In 1988, with *Drink to Me Only With Thine Eyes,* he gave American Ballet Theatre the best new work it had acquired since 1976, when another outsider, Twyla Tharp, made *Push Comes to Shove.* The repertory of Mikhail Baryshnikov's touring ensemble, the White Oak Dance Project, has been predominantly—and most successfully—by Morris. This fact has occasioned Mark-and-Misha performances in which a pair of sublime dance intelligences match wits.

Just as his company is made up of wildly different anatomies, stage personalities, and dance backgrounds (the performers are similar only in that each has a sharp mind and a firm sense of self), Morris's dances are eclectic. In choice of subject matter and music, they pay equal respect to highbrow and lowbrow culture. Some are rarefied, others are raw; they can be dark, celestial, obliquely funny. Often, they're an offbeat mix of these qualities.

Diverse as they appear on the surface, they have much in common. Invariably, they are deeply human, full of surprises, and wedded to a highly analytic as well as an emotional understanding of their music. Typically, when Morris gets into the studio to start a new dance, he hasn't prepared any steps but is equipped with a thoroughgoing knowledge of the music that will invoke them. Though his taste is wide-ranging—Baroque, jazz, country-and-western—Morris favors vocal music because, as he says, "it's direct; it's *you* making the sound. Like it's *you* dancing. There's no equipment coming between the body and the receptors."

Even at its most atavistic—as in the rites-at-Stonehenge *Polka*—his choreography adheres firmly to classical principles. It boasts a rigorous, clear architectural structure, even when it's slangy and seemingly chaotic. Instinctively, and by choice, Morris is concerned with proportion, balance, harmony, lucidity. And everything he makes is generous in scale, rich in technical detail, lush with feeling—sometimes extravagantly so. As he puts it, "I don't want a decaf cappuccino with 2 percent milk."

Morris comes from Seattle and remains imprinted by its mix of cultures and its beauty. His family was "ordinary" and encouraging; his mother, Maxine, continues to be thanked in the program credits, right before "god." The wild richness of Morris's imagination took concrete form early on, as he organized the neighborhood children into theatrical extravaganzas of his own concoction. He was animator, director, and performing star. His youthful dance studies were eclectic, ranging all the way from flamenco to classical ballet, but the formative influence was his participation in a semiprofessional Balkan dance group, Koleda. The lustiness, the weight, the primal shapes of its movement still permeate Morris's choreography, as does the deep sense of communal experience.

He duly emigrated to New York, performed with several of the usual suspects, grew discontented with playing roles in other (read "lesser") artists' dreams, gathered a bunch of his pals, and began choreographing his own stuff. No sooner did he start showing his efforts—in the early eighties—than word got round. For many longtime followers, the life-exalting 1988 *L'Allegro, il Penseroso ed il Moderato,* to Handel's sublime score, capped his career, though others hold a brief for the tough, unremitting bleakness of the 1990 *Behemoth.* Most arguments on the subject take as a given Morris's claim to genius.

This is not to say that the glory has come easy. All along, Morris has suffered from the financial troubles common to artists whose governments do not offer generous subsidy. And, of course, he's had his detractors; he's too able an artist not to offend some people. A typical complaint is that his intricate, cerebral response to his classical scores is mere "music visualization." (Balanchine was often put down in the same way.) Others find his work—particularly the colloquial pieces—cheap or scandalous; *Lovey,* in which impassive humans do ostensibly unspeakable things to dolls, has elicited much outrage.

Morris has also alienated people through his behavior. By white-bread standards, it's eccentric. He wears his curly hair to his shoulders, exercises a flamboyant sensibility in his accent and body language, proclaims his sexual orientation—gay—unasked, and is largely unencumbered by conventional tact. He can be provocative to the point of adolescent self-indulgence, yet his wicked, confrontational style has its salutary effect, shocking the small-minded out of their unexamined complacency. "The fact is, I'm dead honest," Morris says, "and I don't mince words. I think, to a certain degree, my personality is reviewed more than my work is."

THOUGHT • ROBERT HUGHES

The Mind's Eye

By Dinitia Smith

ROBERT HUGHES IS THE RUSKIN OF OUR TIME, OUR MOST LITERARY ART CRITIC, A WRITER OF "ROLLING, SUPPLE, IRRESISTIBLE PROSE"—AS HE himself once described the great nineteenth-century British art critic. Since 1970, as a critic for *Time,* Hughes has charted the rise and fall of the New York art world, and along the way has written three best-selling books, *The Shock of the New, Fatal Shore,* and *Barcelona.*

PHOTOGRAPH BY JAMES HAMILTON

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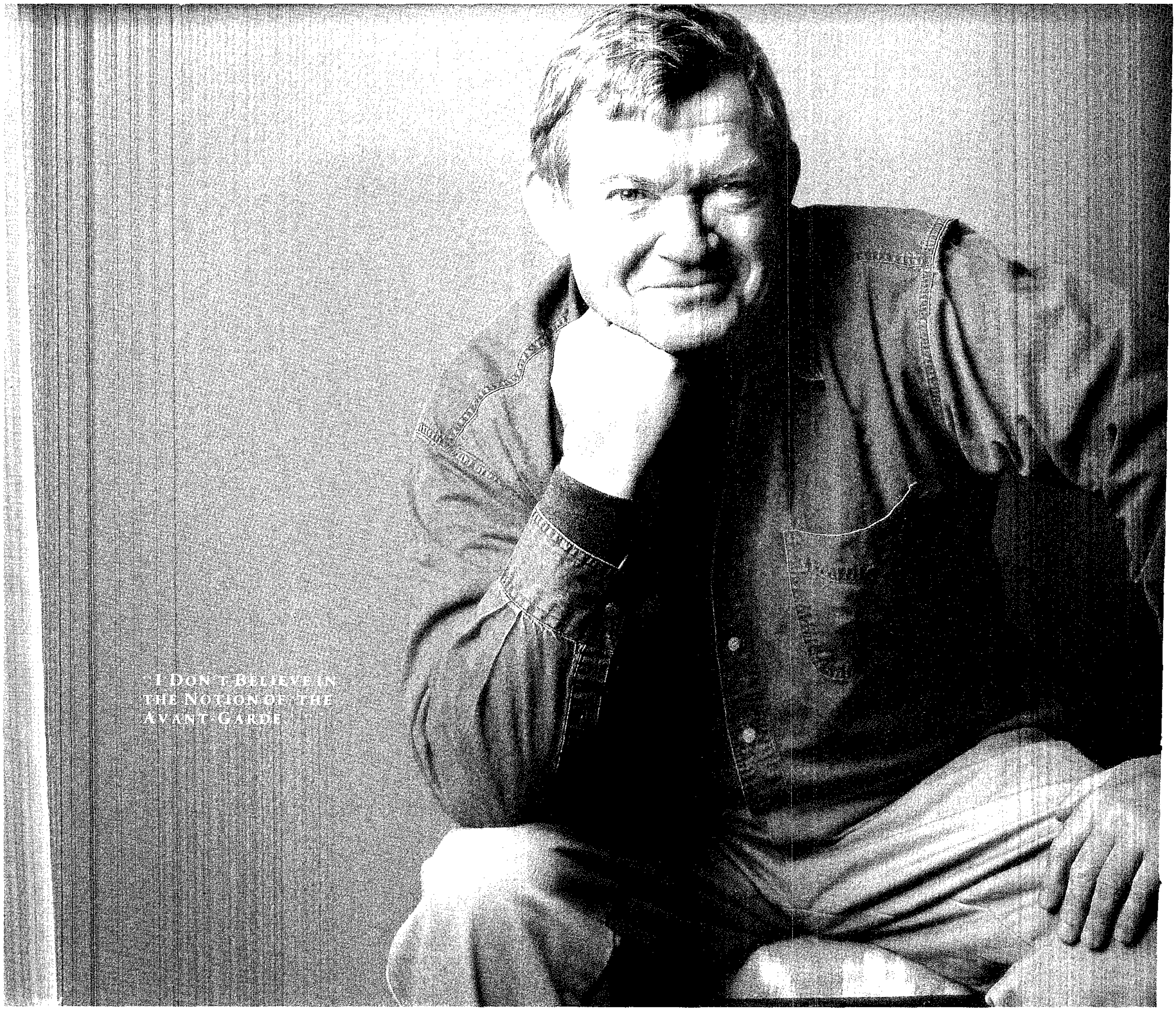


"I DON'T BELIEVE IN THE NOTION OF THE AVANT-GARDE

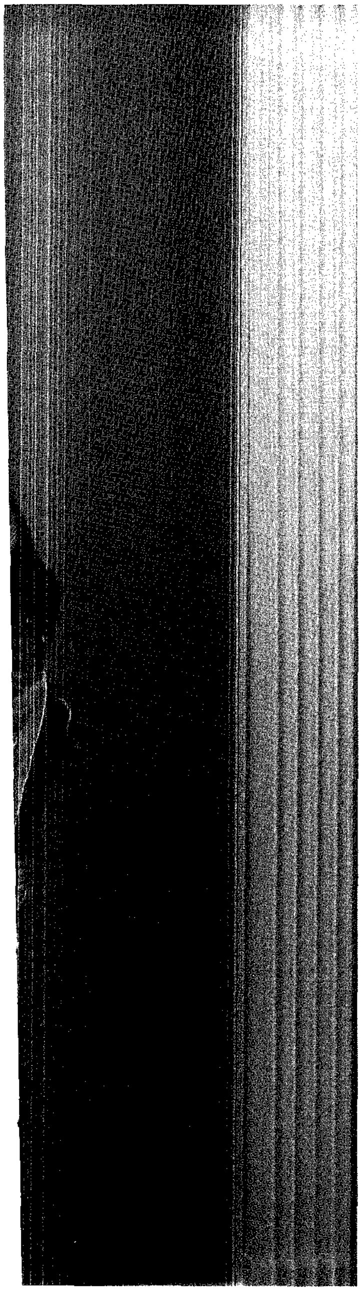
Hughes is a writer of dazzling range. In a 1989 essay on Goya for *The New York Review of Books*, he writes: "[Goya] speaks to us with an urgency that no artist of our time can muster. We see his long-dead face pressed against the glass of our terrible century, Goya looking in at a time worse than his." This is followed by references to Romanticism, Realism, Géricault, Manet, Buñuel, Wilfred Owen, Georgian war poetry, and Théophile Gautier. From an essay on Anselm Kiefer for *Time:* "[Kiefer's] work is a ringing and deeply engaged rebuke. . . . It sets its face against the sterile irony, the despair of saying anything authentic about history or memory in paint." Hughes sprinkles the piece with allusions to Johann Gottlieb Fichte, Rainer Maria Rilke, Friedrich Klopstock, the gods Osiris and Set, and Publius Varus in the Teutoburg Forest.

Hughes, 54—who has, he says, "fortunately or unfortunately, a fairly eidetic memory"—grew up in Australia before there was television. He remembers an "intense feeling of pleasure and security" hearing his parents' voices as they read to him. The Hugheses, who were prominent in Australian legal circles—his brother Thomas was attorney general of Australia—had a large library, "every dead white male you ever heard of," he says. As a child, Hughes could reach only the books on the lower shelves, the set of Kipling, the bound volumes of *Punch* with cartoons by Tenniel and Phil May. Later, he read Ruskin and was enthralled. At St. Ignatius College, a boarding school, the Jesuits trained him. Still influenced by the "memory palaces" of the medieval period—the mnemonic device in which a many-chambered palace is envisioned in the mind and filled with emblematic figures—the Jesuits believed strongly in memorization for little boys. To this day, Hughes can recite parts of Ovid's *Metamorphoses* in Latin and some lines of the *Iliad* in ancient Greek.

At Sydney University, Hughes studied architecture. More interested in girls and drinking, he frittered away his university education. And he has never taken a course in art history. After college, Hughes worked as a cartoonist, wrote art reviews, and was a "very minor painter," he says. In 1964, he traveled to Italy. There, his visual education began as he wandered on his motorcycle, "looking at everything I could clap my eyes on." He worked as a freelance art reviewer, made documentaries for the BBC, and published a book, *Heaven and Hell in Western Art,* which caught the attention of the editors at *Time,* who brought him to New York. Today, he lives most of the year on Shelter Island with his second wife, Victoria. He has a son, Danton, by a first marriage.

Hughes was one of the few critics who saw through the cant of the eighties. In his 1984 poem, "The SoHoiad," written in heroic couplets for *The New York Review of Books,* he mocked "David Silly" (David Salle), "Andy Warble," "Mary Spoon" (Mary Boone), "Part secretary, part goblin, part *Raccoon,"* and Leo Cas-

PHOTOGRAPH BY JAMES HAMILTON



telli, "A dancing master of the passing rage." A particular target of Hughes's has been "Julian Snorkel" (Julian Schnabel), "with his ten fat thumbs!/ *Ad Nauseam,* he babbles, whines and prates." Later, Schnabel took revenge. In his memoir, *C.V.J.,* the artist claimed a Hughes-like character had made a pass at him. "He whispered, 'Will you chain me up?' " Schnabel wrote, and also accused the Hughes figure of being "antisemetic [*sic*]." Hughes got hold of the manuscript, made Random House delete the offending passage, then reprinted it in his own book *Nothing if Not Critical.* The thing that bothered Hughes, he says, was not the insinuation he'd made a pass at Schnabel but that Schnabel had misspelled "anti-Semitic."

All in all, the eighties "was a low, dishonest decade for art," Hughes has written. With art prices down and New York no longer the imperial power of the art world, the art establishment has become the victim of its own practices, of careerism, and of hyperinflation, says Hughes—as well as of changes in the tax laws and the rising price of real estate.

More recently, Hughes has attacked the politicization of art. One target has been the late Robert Mapplethorpe, whom Hughes calls "overrated," a photographer, he wrote in *The New York Review,* for whom the camera was "an instrument of quotation." For Hughes, Mapplethorpe's real importance lies in his being an emblem of the tug-of-war between left and right for the soul of America's museums. Hughes also had few good words to say about the last Whitney Biennial, "Culture Under Siege," with its focus on AIDS and sexual inequality. "Much of the new activist art is so badly made," he wrote last spring in *The New York Review,* "that only its context—its presence in a museum—suggests that it has any aesthetic intention."

Much of the problem with contemporary art, Hughes says, lies in "the catastrophic state" of art education, its emphasis on theory rather than practice, its reliance on slides, its contempt for drawing—which Hughes calls the one "unforgiving and real motif." Like his inspiration, Ruskin, Hughes believes drawing is the foundation of all good art—and points out that most great artists of the past hundred years, from Seurat to Mondrian to De Kooning, were first trained in drawing.

All this has led Hughes's critics to accuse him of a reflexive conservatism, a retrograde dislike of contemporary art—Clement Greenberg once said Hughes has "a bad eye." It's not true that he dislikes contemporary art, Hughes says, pointing to Susan Rothenberg, Sean Scully, Lucien Freud, and others whose work he admires. "My basic allegiance is to painting and sculpture. I don't believe in the notion of 'the avant-garde,' of continuously challenging the past as a principle in itself, of a new model every year—that's the aesthetics of Detroit. In the end," he says, "probably the most profound art is that which turns outward towards the world, art trying to make sense of some reality out there."

JUDGES • MORRIS LASKER

Fairest of Them All

By Peter Hellman

MORRIS LASKER IS SEATED AT THE HEAD OF A CONFERENCE TABLE IN HIS HOMEY, GOLD-CARPETED CHAMBERS ON THE NINETEENTH FLOOR of the United States Court House in Foley Square. He is listening to six dark-suited lawyers wrangle over a securities-fraud case. Normally, such a lawyer-laden hearing would be slated for the courtroom, but Lasker prefers to hold it here, where he can keep the focus more on the merits than on the majesty of the process—and also because he can preside in shirtsleeves. "I'm at home," he quips later. "I can be in my lingerie."

It's widely conceded that Lasker presiding in "lingerie" still brings more dignity to the proceedings of the Southern District Federal Court than do lesser judges who rule in black robes from high on the bench. Only the late Edward Weinfeld, whose portrait sits on a bookshelf in Lasker's office, is spoken of in the same breath.

Nine years ago, *The American Lawyer* magazine named Lasker as the best of the 59 federal judges in the Second Circuit (comprising New York, Connecticut, and Vermont), succeeding Weinfeld. At this lofty level, brilliance, scholarship, and diligence are taken for granted. Lasker's real trick is that he also manages to be—as Dennis Block, one of the lawyers around the table that morning, puts it—"a wonderful human being." Catherine Abate, the city's correction commissioner, calls him the "Thoroughbred of his profession." Once they're in their lifetime jobs, nothing stops federal judges from letting their dictatorial instincts get the best of them. There is general gratitude, among lawyers and litigants, that Lasker, 75, has never forgotten that he was appointed rather than anointed.

Life's rougher edges need not intrude on the tenure of a federal judge—especially one like Lasker, who is happy puttering amid his roses and rare books at home in suburban Chappaqua. But Lasker quickly plunged into the heart of urban darkness after being sworn in almost a quarter-century ago. The case was *Rhem* v. *Malcolm,* and the issue was whether the city could be forced to improve inhumane living conditions at the Tombs, the city's holding jail three blocks from Lasker's office.

Lasker visited the Tombs repeatedly. He noted the merciless noise, the poor food, the lack of light, and "the constant opiate use of TV and radio." Only 50 minutes per week was allowed for each inmate's recreation—and he could spend 15 of those precious minutes waiting his turn on the rooftop volleyball court. Yet 90 percent of Tombs inmates, Lasker noted, had not yet been tried, let alone convicted.

Normally, explains Lasker, "I discuss my point of view with my law clerks, and they draft an opinion." But in 1974, he went back to Westchester and wrote the Tombs opinion himself—all 40 pages of it. "I felt so strongly the personal responsibility to change the place to something else," he says. In that opinion, he warned that if conditions at the Tombs weren't improved, he'd close it down. That's exactly what he did in 1975. The Tombs, now thoroughly rebuilt, is a far more livable place. That 50 minutes of weekly recreation, for example, has turned into an hour daily—not including waiting time.

Lasker grew up on the Upper West Side. After the early death of his father, his mother married an art-collecting lawyer named Isaac Levy. "I was very lucky that the family was put back together again," says Lasker. Two eighteenth-century English-courtroom prints from Levy's collection hang in Lasker's chambers. As a child, Lasker accompanied his mother on trips to Welfare Island to aid the poor. He is the nephew of the philanthropists Mary and Albert Lasker. From Horace Mann and Harvard, Lasker went to Yale Law School, where he visited jails with other students to give prisoners legal aid.

Lasker is disarmingly frank about how he got his current job in 1968: "I read in the paper about a judge who'd died. I made political contact with a New York Democratic leader, I apologized for applying so soon after the death of the incumbent.

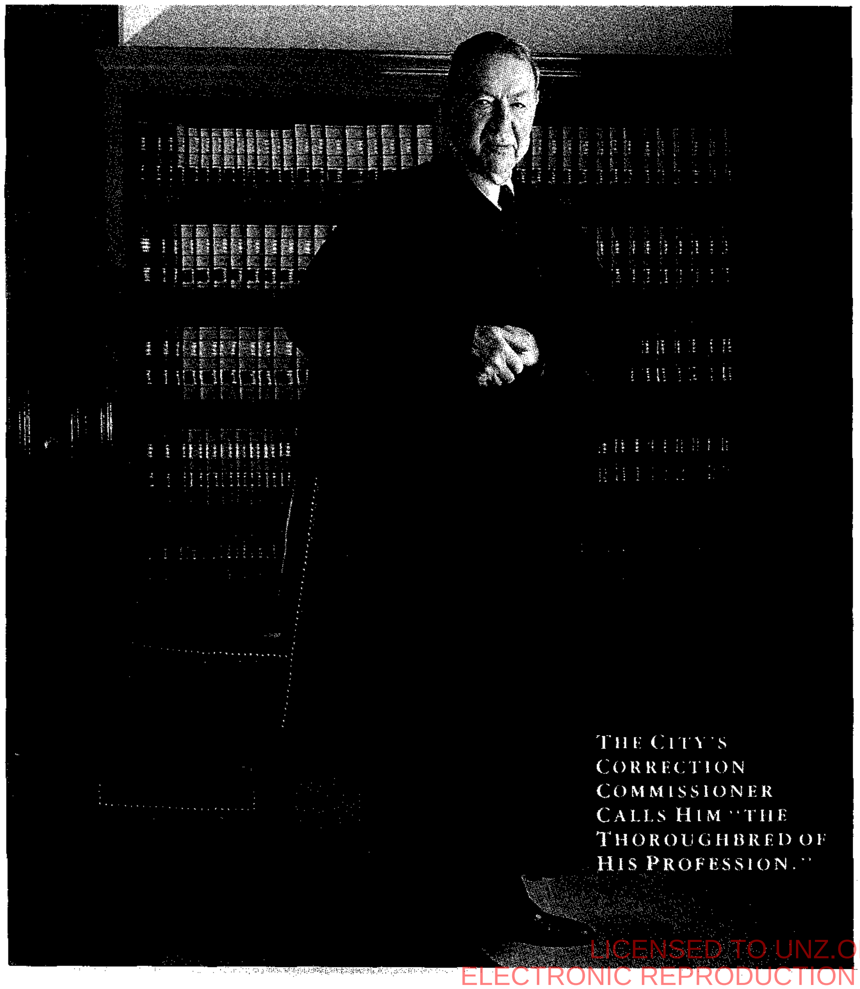
" 'Don't be sorry,' I was told. 'We've had calls from fifteen guys already.' "

Nominated by Lyndon Johnson at the behest of Robert Kennedy, Lasker was confirmed in a melancholy hearing on Capitol Hill just two weeks after Robert Kennedy's assassination. The job was made for him. "I felt wonderful," he says. "I was doing the kind of thing that was socially useful—as opposed to advocating positions that I didn't always feel comfortable with." Though he took senior status almost ten years ago, Lasker still works a long day, arriving at his office each morning by 8:15.

Does Lasker ever feel uncomfortable with his enormous power? "Two proactive forces keep me from staying awake at night," he says. "One is that you gave it your best. The other is that, if you made some damn fool error, your decision is appealable and reversible."

That's the judge's answer. Then, after a pause, he offers a more personal answer. He explains that his wife of 49 years, Toy, once found herself before one of her husband's colleagues at Foley Square. She was claiming copyright infringement of the *Flashmaps* guidebooks she'd created. After several days in the courtroom, she woke up one morning, Lasker remembers. She shook him awake and said, "Do you know how powerful you are?"

It's true, Your Honor. Would that every judge wield his power so fairly.



THE CITY'S CORRECTION COMMISSIONER CALLS HIM "THE THOROUGHBRED OF HIS PROFESSION."

INTERIOR DESIGN • THAD HAYES

The Magic Touch

By Marilyn Bethany

IT'S AS IF HE WERE BUCKING TO BE VOTED LEAST LIKELY TO SUCCEED. FIRST, THERE'S THE QUESTION OF TIMING. ECONOMISTS MAY QUIBBLE over whether this is a better or worse recession than the ones in 1980 and 1973, but within the New York decorating community, there is little question that these are the worst of times. Then there's the location of his office. Deep in TriBeCa, it could scarcely be farther from the epicenter of the business—the D & D building on 58th and Third. And finally, there's the issue of personal presentation. Everybody knows that a successful male decorator in New York is supposed to be better tailored than the Duke of Windsor, more extravagant than Marie Antoinette, and, regardless of how godforsaken the backwater he hails from, to the mannerism born.

Parsons dropout Thad Hayes is decidedly cast against type. Though an emerging force on the power-decorating scene, he looks and acts more like a sensitive young art student, the sort one spots at MOMA on the evenings the admission fee is waived. His manner is so gentle, so unassuming (he carries a backpack!), it's impossible to imagine him getting insistent in that way decorators do with those who fail to see things precisely their way.

For all his diffident boyishness, however, Hayes, 37, has the brass ring firmly in his grip. As court designer to a highly visible family (he's now doing his third project with Leonard and Evelyn Lauder, and he's about to start working with their son and daughter-in-law), he's earned a line on the shortlist of decorators the socially prominent do business with. Add to that the requisite out-of-town work (for the past several years, he's flown to Los Angeles every couple of weeks to attend to business there), the shopping trips abroad (he's just back from his first spree with a client in Paris), and the recognition of the press (he's had two *HG* covers in the past couple of years), and his picture begins to look mighty rosy, even by the standards of a better day.

How all these good things happened to such a nice guy is something that has a lot of people mystified. But then, these are bewildering times. Could it be that the nineties will be the decade when nice guys finish first?

The really curious thing about Hayes's success is that he's achieved it without establishing a consistent and recognizable style. "I respond to each space," he says. For a bachelor living in the San Remo, he did twentieth-century eclectic. For the Lauders' fishing

PHOTOGRAPH BY JAMES McGOON

"MY FIRST YEAR ON MY OWN, I MADE $12,000. THEN THINGS STARTED TO CLICK."

PHOTOGRAPH BY TED HARDIN

camp upstate, he went the predictable rustic route. For his own farmhouse in Greene County—which he has just sold, contents and all, so he can build a new place from scratch—he had a fling with pie safes and quilts. His rooms are neither startling nor revolutionary. The only thread that ties his projects together is his eye—he has the visual equivalent of perfect pitch—and a simplicity that veils a slightly subversive taste for the odd. Despite their lack of shock value, his rooms are anything but dull—a neat trick.

"I came to New York for the energy," says the boy from Baton Rouge. In the beginning, he had no idea he wanted to be a decorator. His undergraduate degree from LSU was in landscape architecture, and his first job was with the firm that was then designing and installing Robert De Niro's rooftop garden. It was only after he'd been exposed to the minimalist interiors of Joe D'Urso and Bray-Schaible, for whom he later worked for several years, that he knew for certain what he wanted to do with his life.

"My first year on my own, I made $12,000," he says. His former boss, Bob Bray, generously sent him jobs too small for his own office, including the Upper East Side restaurant Summerhouse. "Then things started to click," says Hayes. The restaurant caught the attention of Ira Levy, a Lauder executive. Levy brought Hayes in to consult on the visual presentation of the company's New West line, which was then in development. And when Levy heard that the Lauders were casting around for someone to help them with their fishing camp, he recommended Hayes.

More recently, Hayes got wind that someone he knew slightly was relocating to L.A. and would be buying a house there. A mutual friend suggested that he send her a note. Hayes hesitated, afraid of seeming pushy. The friend pressed. "Finally, I faxed her a note saying, 'Congratulations. If there's anything I can do to help, just let me know.' She called the minute she got it and said, 'How about jumping on a plane?' and I've been jumping on planes ever since."

Hayes beams. "So," he says, "I guess it pays to be aggressive."

Aggressive? Which was the aggressive part?

"Well, the note," he says, a little crestfallen. "And faxing it."

I see.

So Hayes triumphed, after all, not scratching and clawing his way to the top of a highly competitive field—that old myth about getting ahead in New York—but simply by making himself available in his own quiet way to the avalanche of opportunity that routinely courses through the streets of this city, sweeping up any fresh talent that happens to be in its path. Staying on top may be tough here. But having a crack at the big time is a relative cinch. All you have to do is show up on time with your shoes polished and pull something out of your backpack that's not quite like anything the folks have ever seen before.

REPORTAGE • JOSEPH MITCHELL

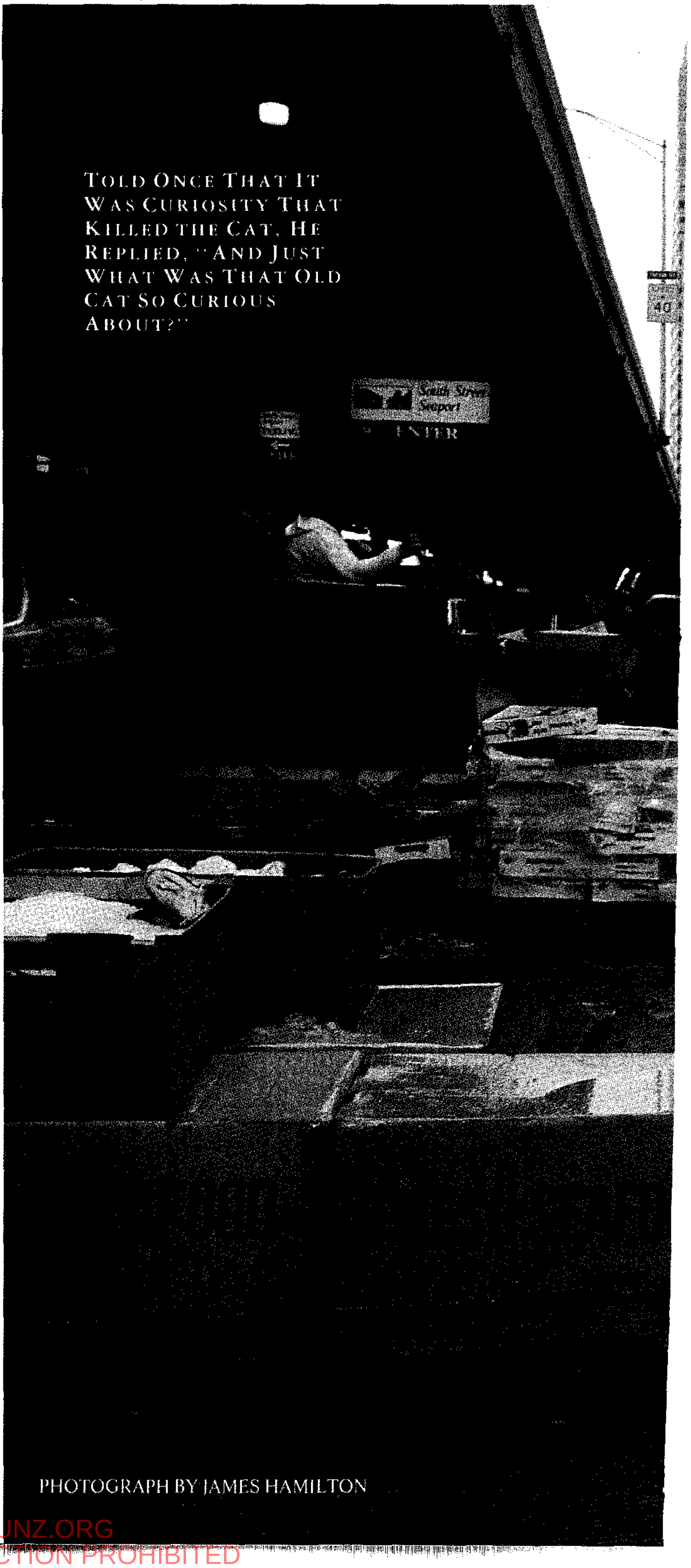
New York Stories

By Richard David Story

IN 1929, WHEN JOSEPH MITCHELL ARRIVED IN NEW YORK, JIMMY WALKER WAS MAYOR, THE CHRYSLER BUILDING WASN'T EVEN UP, AND "Amos 'N Andy" was the most popular show on the radio. The very week he carried his grip up from Grand Central, Wall Street crashed, and the Great Depression began.

There must have been a lot of guys like Mitchell back then—eager, ambitious young fellows who wanted to write their hearts out about the greatest city on earth. But Mitchell, a 21-year-old reporter from Fairmont, North Carolina, who had been hired by the editor of the New York *Herald Tribune*, was one of the ones who did it. In the extraordinary pieces he published in *The New Yorker* from 1938 to 1964—in prose as clear as a country creek and as jaunty as his felt fedora—Mitchell helped define a city and its times. Though he never wrote a single word about his own hometown, Mitchell couldn't stop writing about this one. But Mitchell, who at his peak was writing four stories a week, published his last piece 28 years ago.

So in August, his four great collections were published by Pan-



TOLD ONCE THAT IT WAS CURIOSITY THAT KILLED THE CAT, HE REPLIED, "AND JUST WHAT WAS THAT OLD CAT SO CURIOUS ABOUT?"

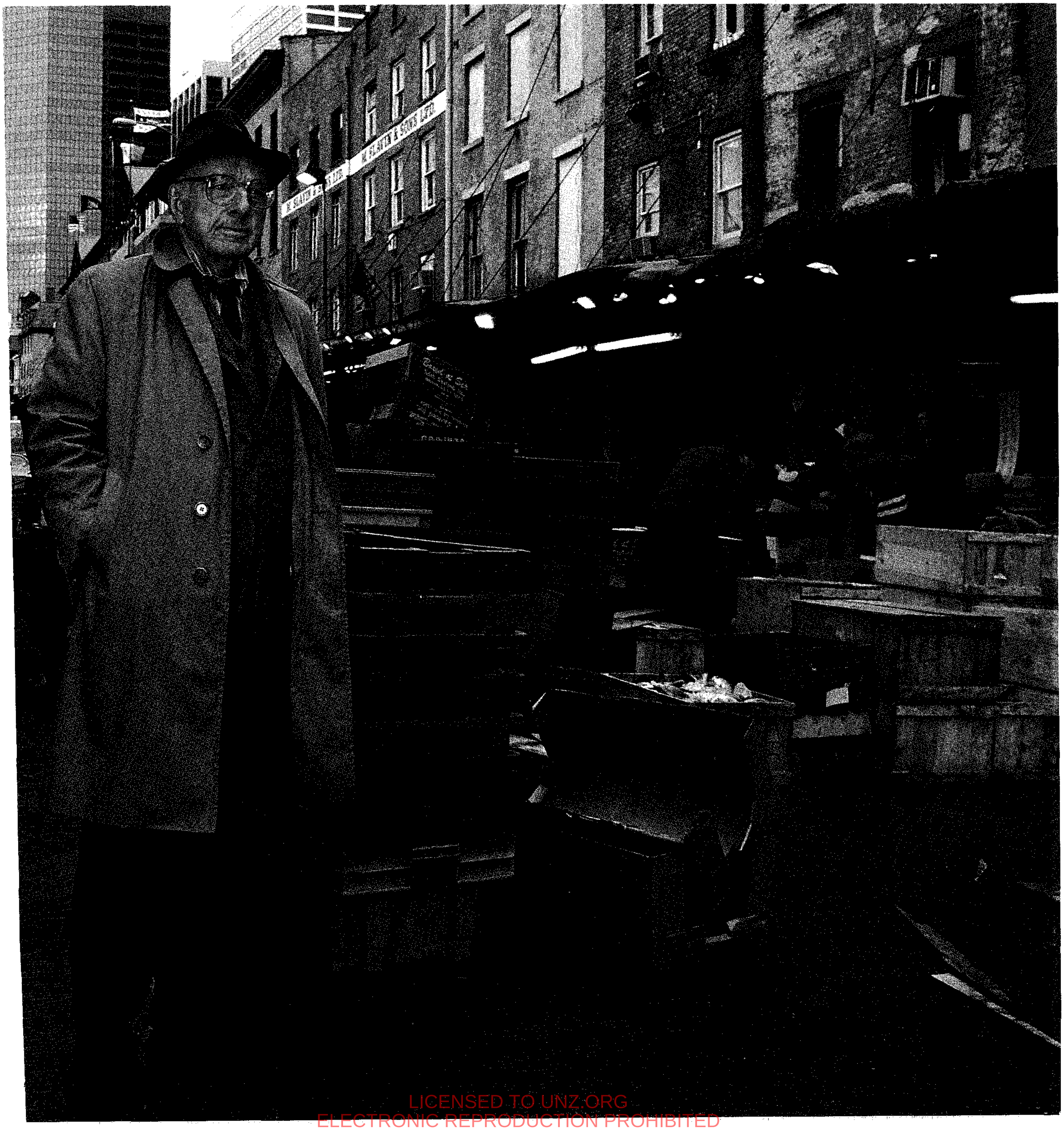
PHOTOGRAPH BY JAMES HAMILTON

theon in a single best-selling volume, *Up in the Old Hotel*. Reading them for the first time or yet again, one encounters Mitchell's eccentric cast of "visionaries, obsessives, imposters, fanatics, lost-soul souls, the-end-is-near street preachers, old Gypsy kings and old Gypsy queens, and out-and-out-freak-show freaks." Without artifice or one extra word, Mitchell builds his narrative through observation and detail. And he doesn't cut and snip and tailor the perfect sound bite. Why, in a Joe Mitchell story, a conversation or monologue could last until the sun went down.

"My father," says Mitchell, "used to ask me, 'What do you want to go snooping around in other people's lives?' " Told it was curiosity that killed the cat, Mitchell mischievously replied, "And just what was that old cat so curious about?"

Everybody has a favorite from the Mitchell canon. "The Mohawks in High Steel," from 1949, is a great piece about the Indians who helped build the New York skyline. And in "Mazie," a story about an old Bowery movie-house ticket-taker, Mitchell manages in one sentence to conjure up a world as full of atmosphere as a Hopper painting: "In the nickel-a-drink saloons and in the all-night restaurants which specialize in pig snouts and cabbage at a dime a platter, she is known by her first name."

Though he never specifically wrote about his people down South, he managed to find them embodied in others up here. Some of Mitchell's very best work comes out of the smells and characters of the old Fulton Fish Market. "I do believe, Mr. Story, that I was drawn to those markets because they reminded me of home—of the old cotton buyers down at the depot, the boys in the gin mill, of the old black ladies who used to sell fried fish at the boarding houses downtown." He says Reverend Brock in "Mr. Hunter's Grave" was a lot like his father. And, yes, he sees

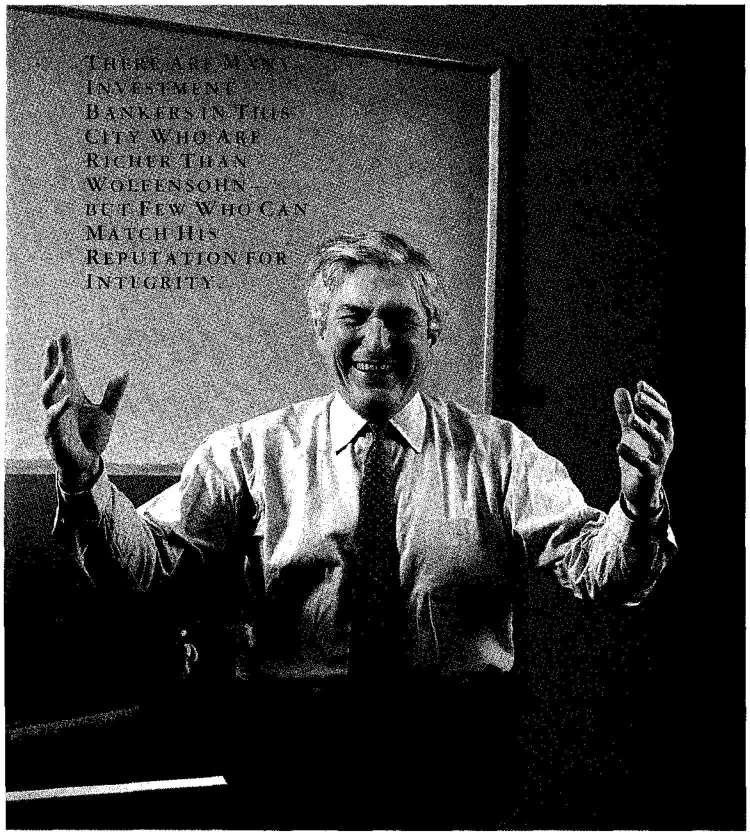


himself, perhaps a bit tragically, in Joe Gould, the man who claimed to be at work on—but never published—the great American masterpiece: an ambitiously titled but nonexistent "Oral History of the World."

At 84, Mitchell is limber, nattily turned out, and every bit as animated as any of the characters he used to write about. He's a walking, talking Museum of the City of New York rolled into the most charming, courtly southern gentleman you ever did meet. He still walks to work, shops the old flea markets, and heads down South to the family farm every once in a while. In that slow, genteel drawl, he'll entertain and maybe even slightly awe you with stories about James Thurber and Ralph Ellison; about lunch at the Blue Ribbon with Sid Perelman; he'll remind you that Harold Ross, who hired Mitchell after reading his pieces in the *Herald Tribune*, was "somebody who may have acted kind of ignorant but knew a helluva a lot." And should you ever have the occasion, ask Mitchell to tell you about the alligator and the pineapple-upside-down cake.

But Joe Mitchell can also make your heart go thump when he says he feels a little like a ghost these days. New York is no longer the city he once knew. "James Joyce had this word—now, what was it?" asks Mitchell. "*Ephiphany.* That's it. I look around and think about the fact that these days, Joe Gould would have some psychoanalytic label attached to him."

In 1980, Mitchell's wife died after a long illness. They had lived in the same apartment on West 10th Street since 1940. Both his daughters grew up there. Mitchell says the place hasn't been cleaned up since she passed away.



THERE ARE MANY INVESTMENT BANKERS IN THIS CITY WHO ARE RICHER THAN WOLFENSOHN—BUT FEW WHO CAN MATCH HIS REPUTATION FOR INTEGRITY.

But every day, Mitchell comes to this neat little office on the sixteenth floor, right across the street from the building that *The New Yorker* occupied until it moved. There was talk that Mitchell was writing a history of the Fulton Fish Market, but he says he's working on a biography of Ann Honeycutt, a glamorous blonde about town. It would be a way to tell her story, his story, and the story of old New York. "Right over there," says Mitchell, motioning me toward the window, "that's where the old offices were." And there, too, remains a large part of the small, courtly gentleman from Fairmont, North Carolina.

MONEY • JAMES WOLFENSOHN

Pricey Advice

By Christopher Byron

INVESTMENT BANKING HAS NOT BEEN WHAT YOU'D CALL A RAVE-REVIEW BUSINESS IN RECENT YEARS. YET ONE INVESTMENT BANKER HAS MANaged to escape the taint of self-serving deal-making that put one corporation after the next "into play" in the eighties—and all too often into bankruptcy in the nineties.

That man is James D. Wolfensohn, 59, founder and head of the midtown Manhattan investment boutique that bears his name. There are many investment bankers in this city who are richer than Wolfensohn—but few who can match his reputation for integrity and savvy advice-giving, and virtually none with access to the global range of gilt-edged contacts in government and business that Wolfensohn has.

Just how powerful and well connected is Jim Wolfensohn? On the day I interviewed him, he had had breakfast with the daughter of Deng Zhao Peng of China, and the night before, he had been a dinner guest in Washington at the home of Pamela Harriman along with President-elect Bill Clinton, Senator Lloyd Bentsen, and other Democratic luminaries.

That tells only part of Wolfensohn's story. Another comes from his client roster—which includes firms ranging from DuPont and American Express to Hong Kong & Shanghai Bank, and even entire countries. His newest client: Russia.

But for perhaps the most revealing insight of all into Wolfensohn's clout, consider this: When Paul Volcker stepped down as chairman of the Federal Reserve in 1987, he could have written his own ticket with any investment firm in the world. So what did he do? He went to work for Wolfensohn & Company as Jim Wolfensohn's right-hand man.

Besides the exclusivity of its client roster, the other thing that sets Wolfensohn & Company apart from the pack is the boss's iron-bound unwillingness to promote a merger, an acquisition, or, indeed, any other kind of deal unless the client wants it. "We have worked very, very hard to win the trust and confidence of our clients," says Wolfensohn. "When they come to us with a problem, they know our primary interest is not to 'put them in play' or do a deal and run up a big fee. Our purpose is to help them solve the problem, and they know that. Not every other investment firm on Wall Street can say that."

Wolfensohn's advice doesn't come cheap. For the privilege of getting Jim Wolfensohn on the phone, you'll pay a retainer of $250,000 a year. And if you want Wolfensohn to undertake a project—negotiate a takeover, say, or spin off a subsidiary, or (as is more and more common these days) help you through a bankruptcy reorganization necessitated by the helpful overleveraging provided in the eighties by some firm like Drexel or First Boston—the ultimate cost can run into the millions. But that will be because of the complexity of the problem and the man-hours needed to handle it, not because (as was the case with Drexel, for example) the deal-makers are taking a percentage of every dollar of capital they raise. Wolfensohn & Company doesn't raise money for anyone; it simply sells advice.

PHOTOGRAPH BY HARRY BENSON

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"Environmental Advisory."

Few on Wall Street are as generous as Wolfensohn is, not just with his money but with his time. For years, Wolfensohn has given 20 percent of everything he earns to charity. He is also a trustee of the Howard Hughes Medical Institute—the largest charitable trust in the world—and every year presides over the giving away of more than $300 million to biomedical research and education. On the educational front, Wolfensohn is chairman of the board of the Institute for Advanced Study in Princeton, New Jersey (the place where Einstein taught). When it comes to the arts, Wolfensohn is chairman of Washington's Kennedy Center—and, oh, yes, in his spare time as chairman of fund-raising, he presided over raising the money to rebuild Carnegie Hall, then presided over the actual rebuilding of the structure, which now has a wing named after him.

Nor was Wolfensohn's wife of 31 years, Elaine, sitting at home filing her nails through all this. Receiving neither applause nor recognition, Elaine Wolfensohn spent two days a week, from 1981 to 1986, teaching and tutoring English and reading to students at Parkwest High School in Hell's Kitchen. She also organized and directed a program at the school to get the youngsters she taught to go out and teach reading and English to even younger kids at the elementary-school level.

I asked Jim Wolfensohn what made him the man he is today, and he told me his life story—of growing up dirt-poor in Australia and coming to the U.S. in the belief that if he could just get into the Harvard Graduate School of Business and get $100,000 in the bank, he'd be okay and never have to worry about money again. And leaving out a lot of twists and turns, that's pretty much how things worked out.

In fact, when the $100,000 turned into a modest multiple of millions, Wolfensohn actually did stop worrying about money for himself. Deciding in middle age that there was more to life than simply accumulating zeros in a bank account, Wolfensohn taught himself to play the cello. In his office hangs a framed poster of a private concert he gave of various Haydn, Schumann, and Brahms pieces, accompanied by Vladimir Ashkenazy and Itzhak Perlman, at Carnegie Hall.

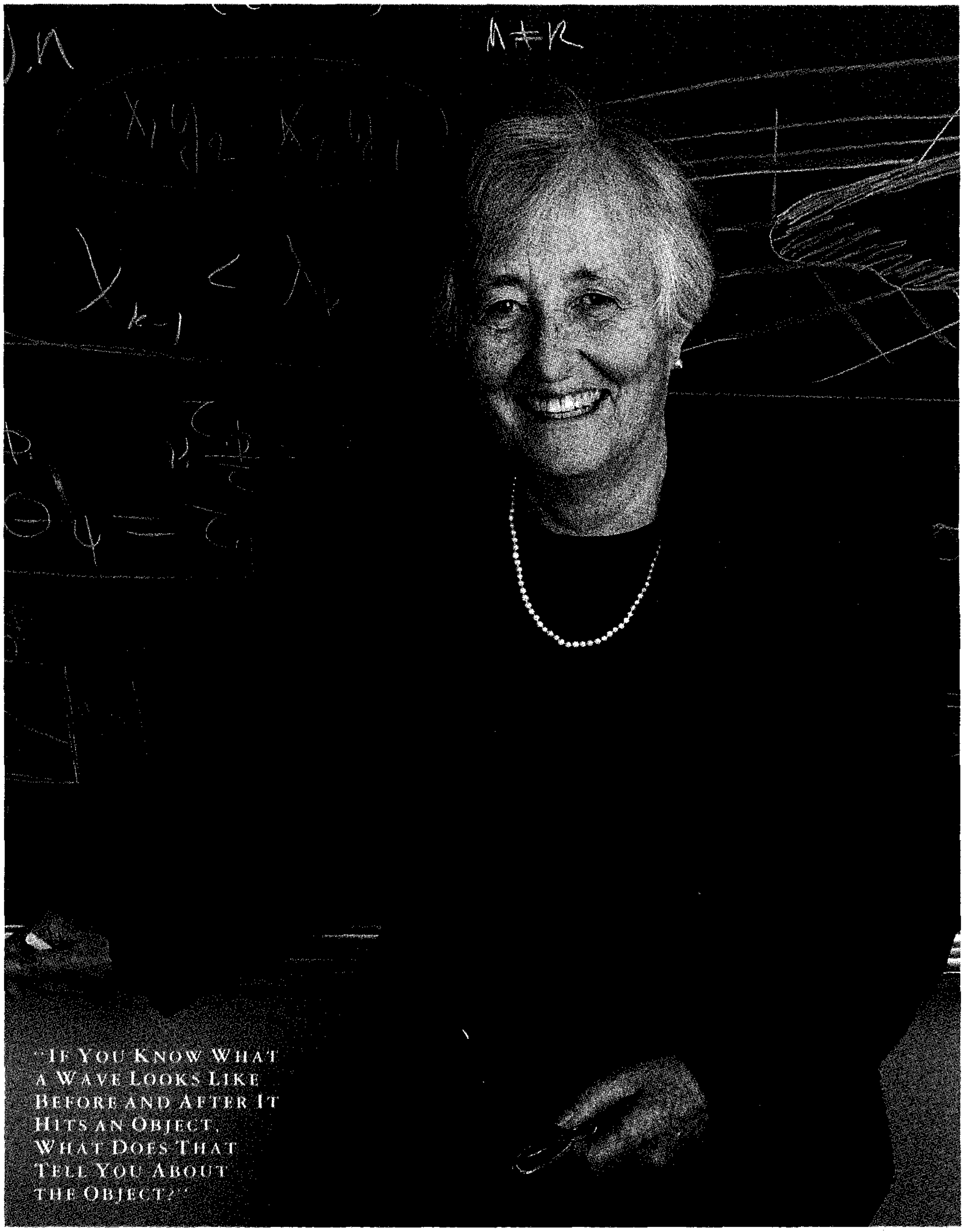
Wolfensohn really does love classical music. "Watch," he said one day in his office. He spun around in his chair and flipped a switch on a compact-disc player, and from across the room, out of two custom-built Sony speakers the size of doors—a gift from Placido Domingo—came 100-plus watts of *Ein Handelsleben* by Johann Strauss, followed by a nocturne by Chopin. Then the phone rang, and it was somebody from Washington.

SCIENCE • CATHLEEN MORAWETZ

Riding the Waves

By Janice Hopkins Tanne

NEW YORK ISN'T OFTEN THOUGHT OF AS A HOT TOWN FOR MATHEMATICS. NOR DO PEOPLE REALIZE THAT MATHEMATICAL EXPERTISE UNDERLIES almost every breakthrough in science, says physicist Rodney



"If You Know What a Wave Looks Like Before and After It Hits an Object, What Does That Tell You About the Object?"

PHOTOGRAPH BY JAMES HAMILTON

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SESAME STREET LIVE
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Enjoy 90 minutes of pure laughter with your family as beloved Sesame Street characters like Big Bird, Ernie and Bert, and Oscar the Grouch perform the entertaining story of "Sleeping Birdie." Lots of sing-a-longs and plenty of audience participation. For more information, call 465-6741.

OPENS DECEMBER 18, 1992

THE LITTLEST CLOWN CELEBRATES CHRISTMAS
at Playhouse 91

Broadway's famed Pixie Judy Troupe will present "The Littlest Clown," a charming and critically acclaimed musical about a youngster growing up in the circus.

For holiday performance dates and times, call 688-1740.

OPENS DECEMBER 18, 1992

TOYS, a film starring Robin Williams, is a *comedy about a whimsical toymaker who* makes a gallant effort to save his dad's cherished toy factory from his demented uncle.

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AMAHL AND THE NIGHT VISITORS
at Florence Gould Hall

The Little Orchestra Society performs a 50-minute opera for children—a delightful story of a selfless child who brings goodwill to all. Two performances: 1 P.M. and 3 P.M. Don't miss this wonderfully spirited Christmas story for the entire family. For more information, call 704-2100.

DECEMBER 19, 1992

CHILDREN'S MAGIC MATINEE
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Disappear into an afternoon of magic and comedy. Imam, an East Indian illusionist, and Brian McGovern, a comedy magician, will amaze your children with tricks, laughs, and audience participation. For more information, call 924-1472.

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CHAPLIN, a film starring Robert Downey Jr., Dan Aykroyd, and Kevin Kline, *is a biographical drama on the life* story of Charlie Chaplin, the man who is said to have made more people laugh than *anyone in history.*

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JANUARY 10, 1993

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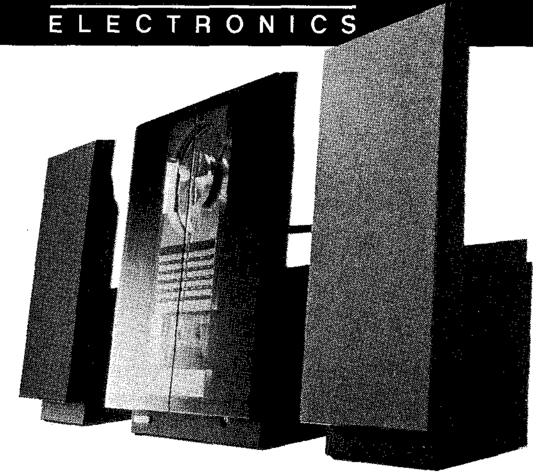

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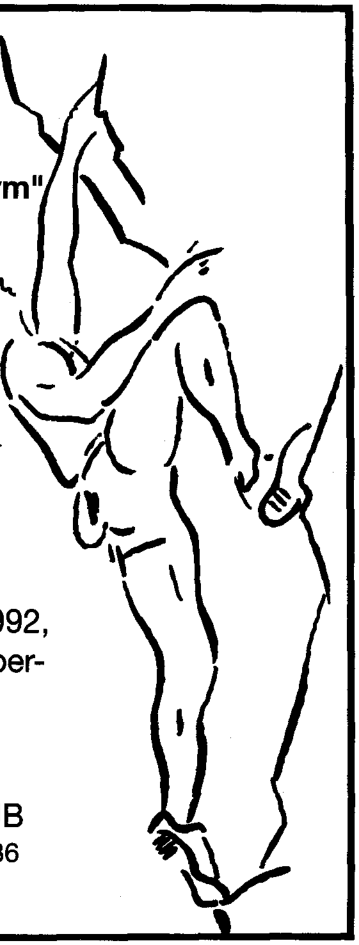

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W. Nichols, CEO of the New York Academy of Sciences. But, says Beresford Parlett, a math professor at the University of California at Berkeley, "the Courant Institute at NYU has been the best center for applied mathematics in the United States for 35 or 40 years."

The institute, named for Richard Courant, who came to NYU in the thirties as a German Jewish refugee, is the largest graduate school of mathematics in the city. It ranks with other top centers like Bell Labs, MIT, and IBM; its interests go beyond conventional mathematics and computer science to applications in physics, engineering, biology, international finance, and options trading. And it was guided to its current eminence by Cathleen Synge Morawetz.

For a woman of Morawetz's generation—she is 69—finding a career in mathematics was difficult. "I thought I wanted to be an engineer," she says. But she got a large scholarship in mathematics to the University of Toronto, "and I was stuck." When, in 1945, she applied to Caltech to study for her master's, however, she was told the university didn't take women. So she got her master's at MIT and, in 1946, moved to New York with her husband, Herbert Morawetz, a Czech refugee who became a professor of polymer chemistry at Polytechnic University, in Brooklyn.

Then she found out what it was like for a woman seeking a job in mathematics. Bell Labs informed her that she'd have to take a training position, along with women who were far less qualified. General Electric told her, "GE wives don't work."

Fortunately, her father, John L. Synge (now 95), a well-known applied mathematician, ran into Richard Courant at a meeting. Both men bemoaned their daughters' professional difficulties. Courant said, "If you can't do anything for my daughter [a biologist], maybe I can do something for yours." He hired Morawetz—to solder connections on a computer. Again a snag: When she reported for work, the job had been filled by a man. So she was put to work editing a book on waves that Courant and a colleague had written. That hooked her on the field of wave theory—the field in which she was to make her reputation.

It was an exciting time to be at the Courant Institute. Its charismatic founder surrounded himself with good people and stood up for qualified women. The first big computer placed at a university, Univac, went to Courant in 1952. (By then, Morawetz had her Ph.D. from NYU.) "In the early years, I didn't want to get too enmeshed in computers," Morawetz says. "There were rooms full of women running calculators to prepare data for the computers. Courant once asked me if I typed. I did, but I said no; to stay honest, I never typed again until we started working with desktop computers."

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Except for a year as a research associate at MIT, Morawetz has spent her whole career at Courant, moving steadily up the professional ladder. "I've always liked administration, working with human beings," she says. "I was afraid that mathematics would be lonely. But you can be very involved with people." Her great strength in administration is common sense, she says. She headed the institute from 1984 to 1988; now she holds NYU's Samuel F. B. Morse Chair of Arts & Sciences. She is a member of the prestigious National Academy of Sciences, has twice been a Guggenheim fellow, has served on the Mayor's Commission on Science and Technology, and is a member of the Board of Mathematical Sciences of the National Research Council.

Morawetz, an elegant and approachable woman, comes from an intellectual Irish family; her mother, Elizabeth Allen, also trained in mathematics, and her great-uncle John Millington Synge wrote *The Playboy of the Western World.* Returning to her modern Mercer Street office from teaching a freshman class on the movement of the planets, she tells me, "Mathematics gives them experience with the universe. It's seminally related to physics. It has applications. I like to see that mathematics can be used.

"Sound, light, air, water, gases . . . waves occur in some kind of medium, and you go from the medium to questions about the equations. What do the solutions look like?" she asks. One of her special areas of expertise is partial differential equations, particularly as they are used in the analysis of transonic flow, an analysis that is important in designing aircraft wings. When a plane flies fast enough, the flow pattern over the wings changes dramatically, and the wing passes through transonic flow. The shock waves that start emerging cause drag, and must be overcome by increased energy input. "The idea is to minimize drag," Morawetz says. "You want more thrust from the engines with fewer shock waves, less drag, less fuel consumption. Drag becomes important with aircraft that fly close to or above the speed of sound—such as the Concorde, Learjets, or military aircraft."

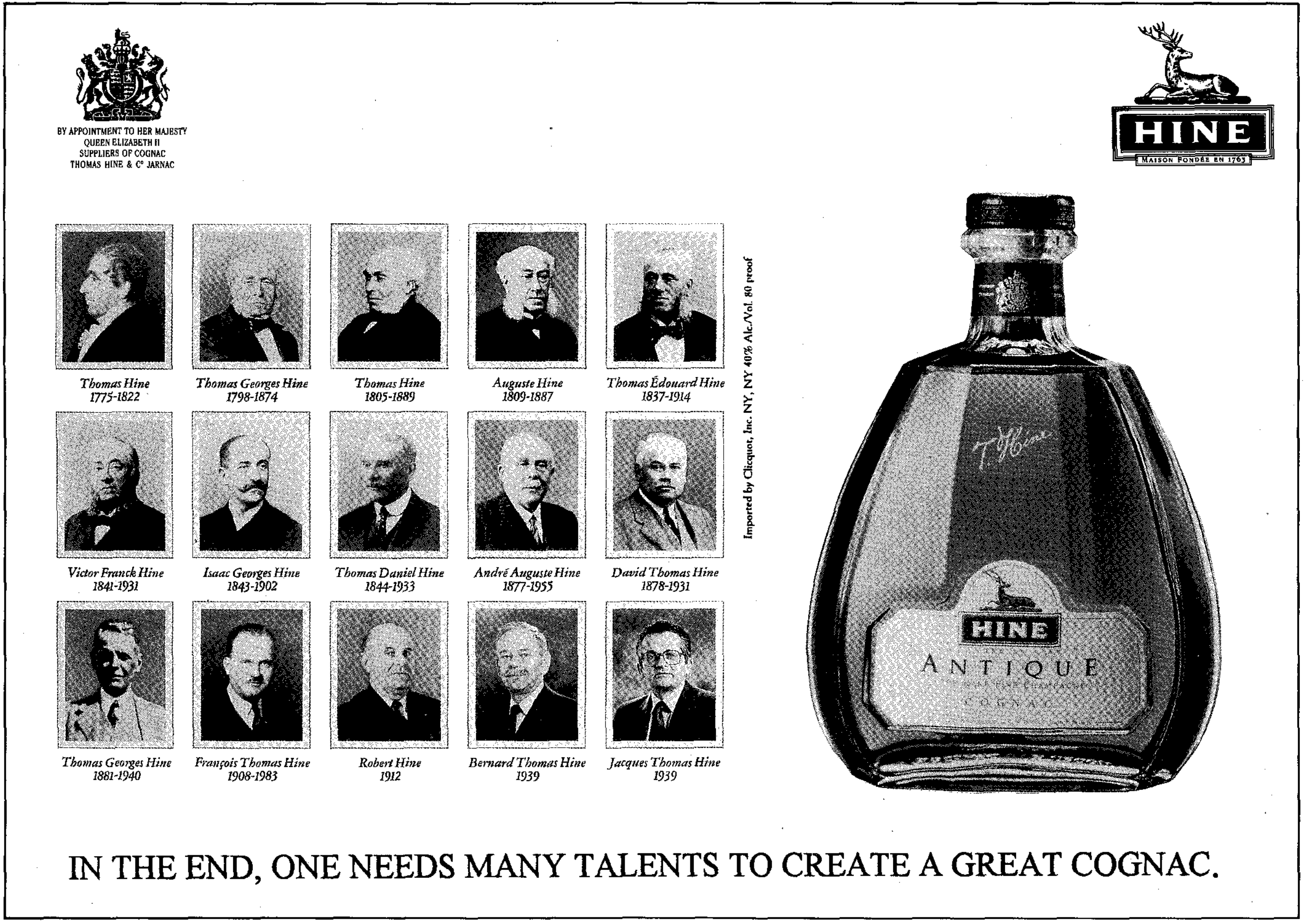
She has also done important work in another aspect of wave theory. Suppose you know what a wave looks like before it hits an object and what it looks like afterward. What does that tell you about the object? This field, called "inverse scattering," has many important medical implications—for ultrasound, CAT scans, and the like.

While working as scientists, Cathleen and Herbert Morawetz have also raised three daughters and a son. "My husband has been very supportive of my career," Morawetz says. "A happy mother makes a happy child. If you're happy staying home, okay. But I never contemplated living a life where I'd only be managing a household."

In 1958, the Morawetzes bought a house in the West Village, which they still love. "In 1958, the Village was a much kinder atmosphere for the working mother than the suburbs, where we'd been living," she says. "There were just more of us in the neighborhood." Their children—now a doctor, a lawyer, and two executives—all went to city schools: P.S. 41, Music and Art, Stuyvesant, Hunter College High School. Morawetz says, "The teachers were wonderfully stimulating, the kind you don't get if you're not in the city."

She believes a talent for mathematics, like a talent for music, is inborn. "More women are coming into mathematics," she says. "I've seen a substantial increase in the last ten years in very gifted women.

"For many jobs today, an M.B.A. is not enough. You need more mathematics. At NYU, we have a joint course with the business school for a master's degree involving mathematics, statistics, and operational research. People come to Courant from Wall Street when they need more mathematical training, whether to work in finance or for international organizations. We draw from New York, and New York draws from us."



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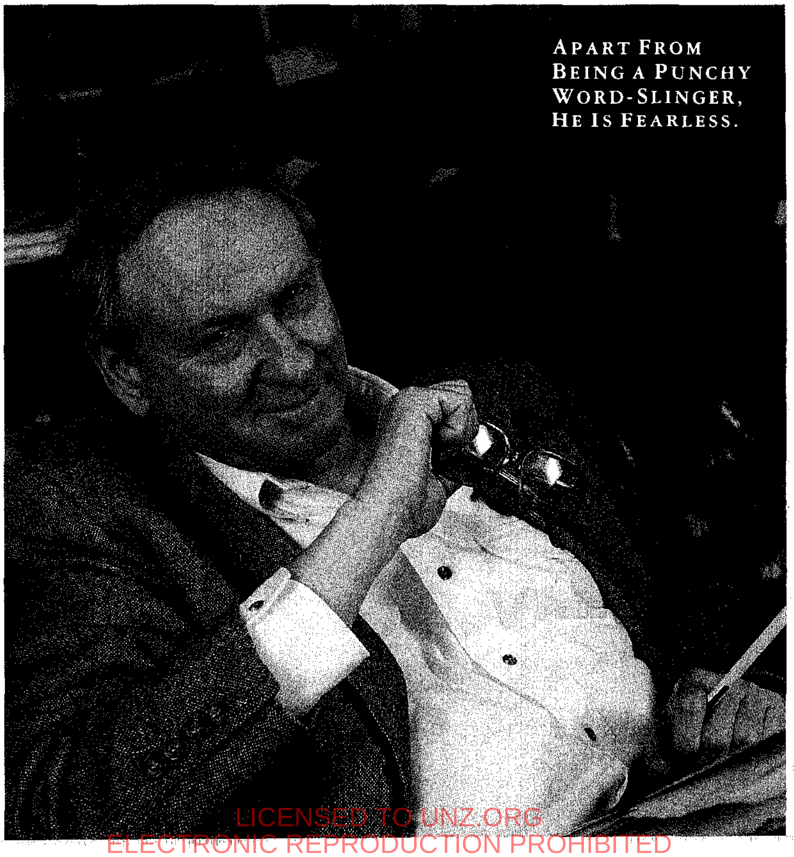
NEWSPAPERS • WILLIAM SAFIRE

Right From the Start

By William F. Buckley Jr.

NATTERING NABOBS OF NEGATIVISM—I MEAN, HOW CAN YOU *LIVE* WITH YOURSELF AFTER SAYING THAT? JOHN LEONARD, WHO WOULD RATHer go to hell than write an infelicitous phrase, which means that there is no hell in his future, was reminiscing about his colleague William Safire (Leonard was still with the New York *Times* back then), who had come to the *Times* two years earlier, in 1973. John Leonard could not, he told us that night as we slurped a little vodka before enduring the meal we knew was in store for us in Moscow, quite endure the thought of it when word had come down the hallowed halls that wilted under the blasphemy.

The publisher had made a decision. All by himself. The New York *Times* would offer biweekly op-ed space to a conservative columnist—already this was a little risqué; I mean, Arthur Krock did, finally, have the grace to pass on. But this conservative "columnist" was by training a P.R. type. (True, he had the distinction of having attended the Bronx High School of Science, where the truly gifted young New Yorkers especially congregate, and was married to the wonderfully personable Helene, pianist turned jewelry designer.) But he had, brace yourself, been in Tex McCrary's stable, which is Catskill country. And then—and this was not a sin such as John Leonard would lightly overlook—I mean, Mapplethorpe you can understand, but someone who *stuck by Richard Nixon*? That was bad enough.



APART FROM BEING A PUNCHY WORD-SLINGER, HE IS FEARLESS.

PHOTOGRAPH BY HARRY BENSON

The worst was yet to come. The worst survives! *William Safire never apologized* for admiring Richard Nixon! Safire will smile and say yes, he wrote those words, and come to think of it, he rather likes the formulation, it kind of grew on him; and anyway, he was targeting just the right people those days, who were willing to destroy America just to discredit Nixon and the whole Vietnam operation. . . . There was no stopping him.

"Safire was fresh, punchy, funny, literate, utter joy," Leonard summarized. In a matter of months, William Safire became something of the Rush Limbaugh of op-ed punditry: sassy, entirely self-assured, tough, great fun to read. Rush doesn't do very much in the way of original research and digging, but then, he has to vocalize for fifteen hours every week on radio alone, and Bill Safire writes two columns. One would say "only" two columns, except that he also does his 1,500-word Sunday piece on lexicography and usage, and then there are those books. How does he manage never to move his eyes from the Golan Heights, while accumulating all that knowledge about Abraham Lincoln and his campaigns and the South he fought against, while sorting out a library of great orations from which he could select 100, including one of his own (a commencement address, in which he lectured the graduates on the need to read and write), and suddenly pop into the scene with a progenitive treatment of Job, in which Safire seems to be telling us that just as it is sometimes necessary for him to correct the Defense Department, the CIA, the Justice Department, the Bureau of Weights & Measures, and the Near Eastern Desk of the State Department, so was it necessary for Job to correct, in his mannered way, God, who had abused His authority, but for this He was not subject to impeachment, for reasons that incidentally remind us that Nixon oughtn't to have been impeached.

It was a great day, the arrival of William Safire on the scene. How did he perform after the big event in November? "On Election Day, 1992, forty months after the F.B.I. raid on the Atlantic B. N. L. bank funding our illegal arms buildup of Saddam Hussein, Deputy Attorney General George Terwilliger III sent a memo to all Department of Justice section chiefs. It reveals the current strategy of the Iraqgate cover-up: Finger the C.I.A." That lead has everything. Cotton Mather, Conan Doyle, and Moses.

What is he, apart from a pulsating intellectual curiosity, a punchy word-slinger, and a moralist? He is, I think, entirely fearless. When he stands by an old friend, whether it is Nixon or Pat Buchanan, one is left absolutely confident that his constancy is unrelated to any fear of defying fashion. Paradoxically, those he stands by are not trendy divinities. Any fear he feels, we conclude, is of doing what he thinks it would be wrong to do. It is hardly a sign of fortitude to derogate Richard Nixon over the years; quite the contrary. Sometimes his loyalties are recriminatory—where were *you* when the Intifada happened? "Having inundated journalists with misinformation for more than a decade, James Baker and his amazing leakage machine are down to their last piteous squirt: that the cause of Middle East peace would best be served by appointing Baker and his 'strongly-condemn-Israel' crowd as special envoys. He even sounded out the Israelis to see if they would object. Don't worry; it won't happen." Translation: W. Safire strongly objected to the Baker approach to the Middle East during the past year or so. The little gnawing in the stomach that sometimes comes from experiencing these hand grenades is the elusive context. Is it that Baker is evil? Or did he do it all because he was so eager to capture the pro-Arab vote during the election?

William Safire, now 63, is famous for his gentle social manners. He is so wonderfully polite, so genuinely so that you cannot believe it is artifice; no, it is how he is, and his lacerations are simply the battle dress he puts on quite routinely when he goes to work. He is ever so obliging when asked the origin of an expression when you can't find it yourself.

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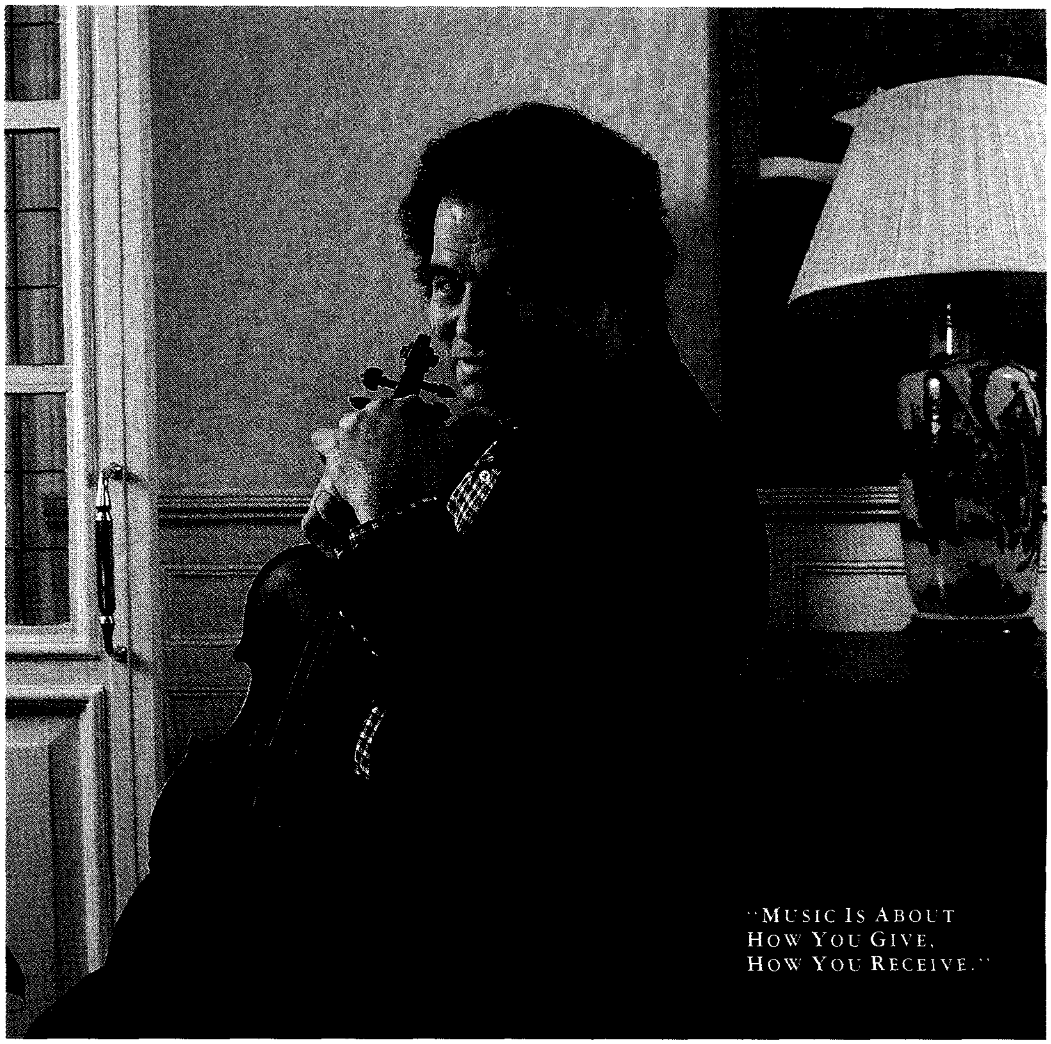
What a huge disc! But then that is the marvel, the discs aren't huge—what, three to four inches in diameter? But one of them will incorporate the whole of the *O.E.D.,* and that's going to be barely enough space to include the opera of William Safire, a genuine diadem of New York City.



"MUSIC IS ABOUT HOW YOU GIVE, HOW YOU RECEIVE."

CLASSICAL MUSIC • ITZHAK PERLMAN

Heart Sounds

By Charles Michener

ALL HEADS TURN AS ITZHAK PERLMAN NAVIGATES HIS ELECTRIC WHEELCHAIR INTO THE CAFÉ DES ARTISTES DURING A RECENT LUNCHtime. People tend to look guiltily away after staring at someone so handicapped, but not this time. As he hoists himself to his feet and into a chair, he embraces the room with an impish smile that seems to say, "Not bad at this, am I?"

This impromptu performance of Perlman the man reminded me of why Perlman the musician probably gives more pleasure playing the violin than any other fiddler in the world. Most concert artists find it impossible not to develop a second skin, a manner that insulates them from the public. Itzhak Perlman has been giving hundreds of concerts a year since he made his Carnegie Hall debut in 1963, at the age of 18, yet every time he comes out onstage, the only skin he is wearing is the one he was born with.

The huge grin is there first, followed by the moment when he puts aside the crutches and the conductor or accompanist hands him his Stradivarius. He tenses his torso and closes his eyes, and out comes music that seems to result not so much from the pressure of his bow and fingers on the strings as from workings deep inside him.

Over lunch, I asked him about the ingredients of his particular brilliance. "My music has nothing to do with the violin," he said. "It's what you have in your head, in your *personality.* When you play music, what you're really exploring is yourself."

It is significant that as a child in Tel Aviv, he discovered the violin entirely by himself. "I was 3 years old, the sound of someone playing the fiddle was coming from the radio, and I don't know why but I loved it. Maybe it was chemical." For his fourth birthday, he prevailed on his parents to buy him a violin that was one sixteenth normal size. He tried it, hated the sounds he was making, and threw it away. But the urge to play stayed with him, and he got his next violin at the age of 5.

There is no more agonizing, unnatural instrument to learn. But mastering the violin became his greatest pleasure—compensation for all the things he couldn't do because of the polio that had left him severely disabled. "My parents wondered why I was

PHOTOGRAPH BY HARRY BENSON

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so happy. Well, my attitude toward my disability was that I was happy with what I could do. What I could do was play the violin. I practiced three hours a day. The violin became my voice—I had something people were amazed by."

The story of how Isaac Stern discovered the young Israeli prodigy, of how he arrived in New York to become, at 13, a sensation on *The Ed Sullivan Show*—all this is well known. At Juilliard, he was tutored by the two finest violin teachers in the country. About studying with Dorothy DeLay, he says, "She asked." About Ivan Galamian: "He told."

What has sustained—and deepened—him for so long? One answer undoubtedly is his marriage of 26 years to his wife, Toby, his "best critic" and the mother of their five children, all raised on the Upper West Side, where the Perlmans still live. Another answer is his enthusiasm for expanding what must be the broadest repertoire of any violinist who has ever lived. It encompasses not only every period and style of the classical repertoire but Scott Joplin rags, Cajun music, and—in two recordings with another musical chameleon, André Previn—jazz.

There is his determination never to take what he does for granted. "The big challenge is to cleanse yourself of the 499 ways you played the Brahms or Beethoven concerto when you sit down to play it for the 500th time," he said.

There is, as well, his commitment to nonmusical causes, notably his activism for greater sensitivity in planning, architecture, and design for the needs of the handicapped.

But the greatest nourishment may be his relationship with the audience. Perlman is a famous—in some quarters an infamous—extrovert, a born entertainer who says without hesitation, "I *prefer* to play for an audience."

Earlier, trying to pinpoint what is unique about the violin, he had said, "With a brass or wind instrument, you blow out. With the violin, everything is embracing—you stroke it *toward* yourself." Now, as we tucked into the wickedly caloric dessert he insisted on ordering and sharing, he said, "Music is about how you give, how you receive." It occurred to me that what sets him apart from other great contemporary violinists is the sheer *joy* he feels in that giving and receiving.

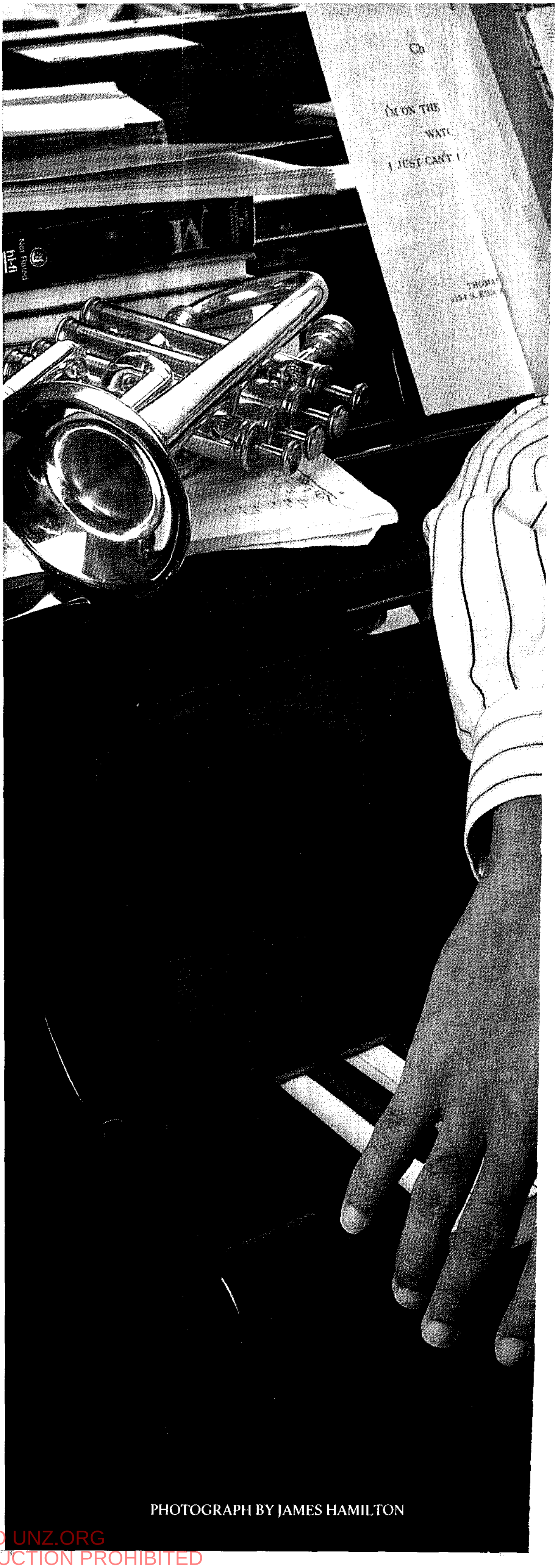
I remembered an occasion, many summers ago, when we had been together at a picnic in Aspen. A little country band was playing, and the two of us were munching hot dogs. Standing next to Itzhak, I could sense the sap rising in him. Finally, he could stand it no longer. He hauled himself over to the band, threw down his crutches, and said to the astonished country fiddler, "Mind if I sit in for 'Turkey in the Straw'?" The man handed him his electric fiddle, and if a violin can make a turkey dance like Baryshnikov, that one did.

JAZZ • WYNTON MARSALIS

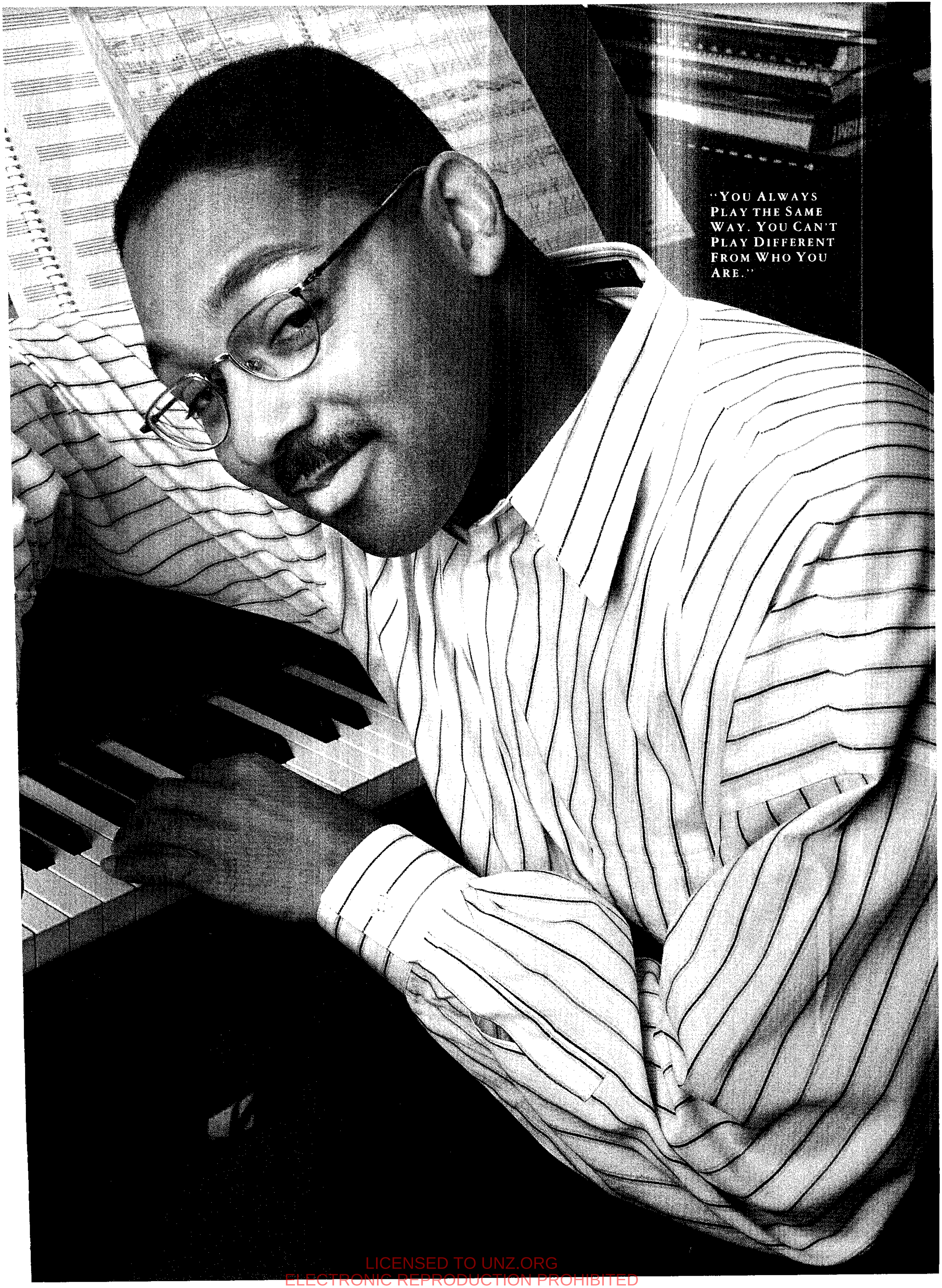
The Cool World

By Eric Pooley

A DOZEN YEARS AGO, WHEN SO MANY YOUNG FOOLS LIKE ME THOUGHT MAINSTREAM JAZZ WAS A DYING FORM—FASCINATING, QUAINT, kind of bland—a friend and I ducked into a little club to see Art



PHOTOGRAPH BY JAMES HAMILTON



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Blakey, the joyful drummer known for finding and honing prodigies. I wanted to hear some of the *ack-ack-ack* rim shots I knew from his old Blue Note records, but Art, as always, was looking ahead: His latest find, a brown-eyed handsome man in a narrow-lapel suit, stepped up and started to play the trumpet. Not yet 20, he didn't need a microphone, didn't need to breathe—the trumpet never left his lips and the music never stopped shooting from his horn, these bright young bullets of sound circling the room, rising and falling and refusing to land. Everyone in the place—maybe two dozen in all—got up and started hollering; I scribbled the guy's name on a cocktail napkin. The next day, I'll bet, a couple of kids from the audience traded their Telecasters in for trumpets.

"I couldn't play a note back then," Wynton Marsalis says when I tell him the story. "Didn't know what I was doing."

He knew precisely what he was doing: struggling with the tradition (he was still at Juilliard) and—when he was ready, two years after that show—forming a band and taking it on the road. Reminding the most ambitious and gifted new players that it was not just thinkable but hip, *essential,* to absorb the wisdom of Pops, Pres, Duke, Bird, Monk, Miles, and Trane. To muster even some of that feeling and facility, to step onto a low stage and play hard, deep-blue American music without apologies, fog machines, or effects pedals—now, there was an idea of genius.

Today, jazz is as healthy as it's been in decades, and the bandstands are crowded with fresh-faced 23-year-olds possessed of real talent and Sony Music royalty statements. (They want to be Wynton the way Wynton once wanted to be Miles.) Many will tell you they wouldn't be playing jazz if Wynton hadn't stopped by their high school; not so many years after he did, several ended up in his band. "None of this would be going on if it weren't for Wynton—he made it happen," says his brother Branford. "He went out there and spoke for the music when nobody else would. They didn't see it coming. *I* didn't see it coming. But my brother did."

Fourteen years since he steered north from New Orleans, Wynton Marsalis is 31 and far beyond the fiery-child stage; 23-year-old Roy Hargrove plays that role now. Marsalis is onto bigger things—inspired by the music of Armstrong and Ellington, he is navigating the wider waters of the jazz suite. His latest composition, a seven-movement ballet based on regional music and choreographed by Peter Martins, makes its New York City Ballet debut January 14. If his writing hasn't become truly Ellingtonian (whose has?), his playing continues to prosper from the association; in the past few years, he's been growling and muttering, toying with plunger mutes and sexy half-valve sonorities that give way to bursts of silver, with a sense of fun and depth of blues that used to be harder to spot.

"You always play the same way," says Marsalis. "You can't play different from who you are. Maybe you growl now, but your personality, intelligence, feeling, they don't change. I think it was Matisse who said, People have one idea and they're going to deal with it forever. I hear musicians when they're 14, and even after they've developed for years they still sound the same. They always sound like them. Whatever is there always *was* there. That's why, when I go to a high school, I can tell you right off who can play."

For five years now, Marsalis has extended his reach by serving as artistic director of Jazz at Lincoln Center. What started as another fine concert series has grown into far more: an archive of rare jazz scores, tapes, and films; master classes and jazz in the schools; young-people's concerts; and a year-round program celebrating splendid jazz from Jelly Roll Morton to Dewey Redman. The project has inspired other institutions—Carnegie Hall, the Smithsonian—to rededicate themselves to American music, as well. All of which makes Jazz at Lincoln Center sound stuffier than it is, as anyone lucky enough to catch the Lincoln Center Jazz Orchestra will know. The seventeen-piece band, just off a 30-concert road trip, played Ellington at Avery Fisher this past fall. The band members ranged from 25 to 71; the arrangements were lush, swaggering, darting, massive. A hallful of listeners stomped and cheered for the entire band, and for one of its trumpeters—still young but not so skinny now—jutting a hip, smirky and relaxed, while pulling long easy laughs from his horn. Nobody had to scribble his name on a napkin.

Of course, he wasn't satisfied.

"Names get tossed around—Ellington, Armstrong—but my generation is not playing on that level," says Marsalis, who keeps an apartment high above Lincoln Center yet never seems to sleep. "No one I've heard is playing with that intensity—we have to develop some resolve. Young cats are playing jazz and feeling good about themselves, but it's time for some *practicing* to be going on. Some dedication. Even though we grew up in the rock-and-roll era when cursing over a rhythm track is called music and not being serious is an achievement, we still have a tradition that means something. So it's time to bear down.

"Albert Murray, a great writer, taught me to envision things on a grand scale: There are three people working on a cathedral. You go to the first one and ask, 'What are you doing?' He says, 'I'm laying down a brick, some mortar, then another brick. I do that all day and then I go home.'

"Second guy says, 'We have to finish this wall by September.'

"But the third man says, 'Imagine it—we're building a great cathedral!'

"I want to be the third guy."

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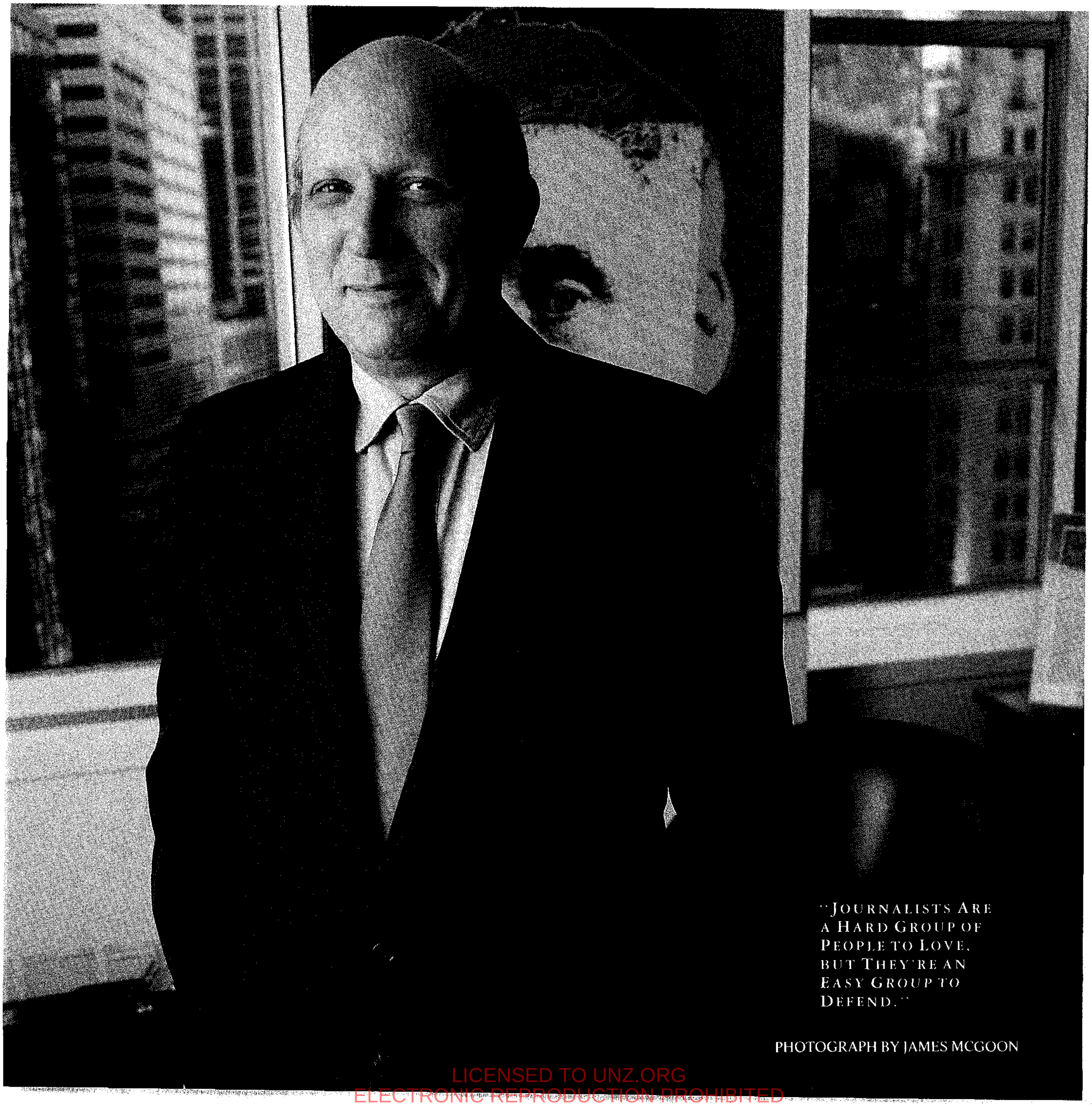
LAWYERS • FLOYD ABRAMS

The Rights Stuff

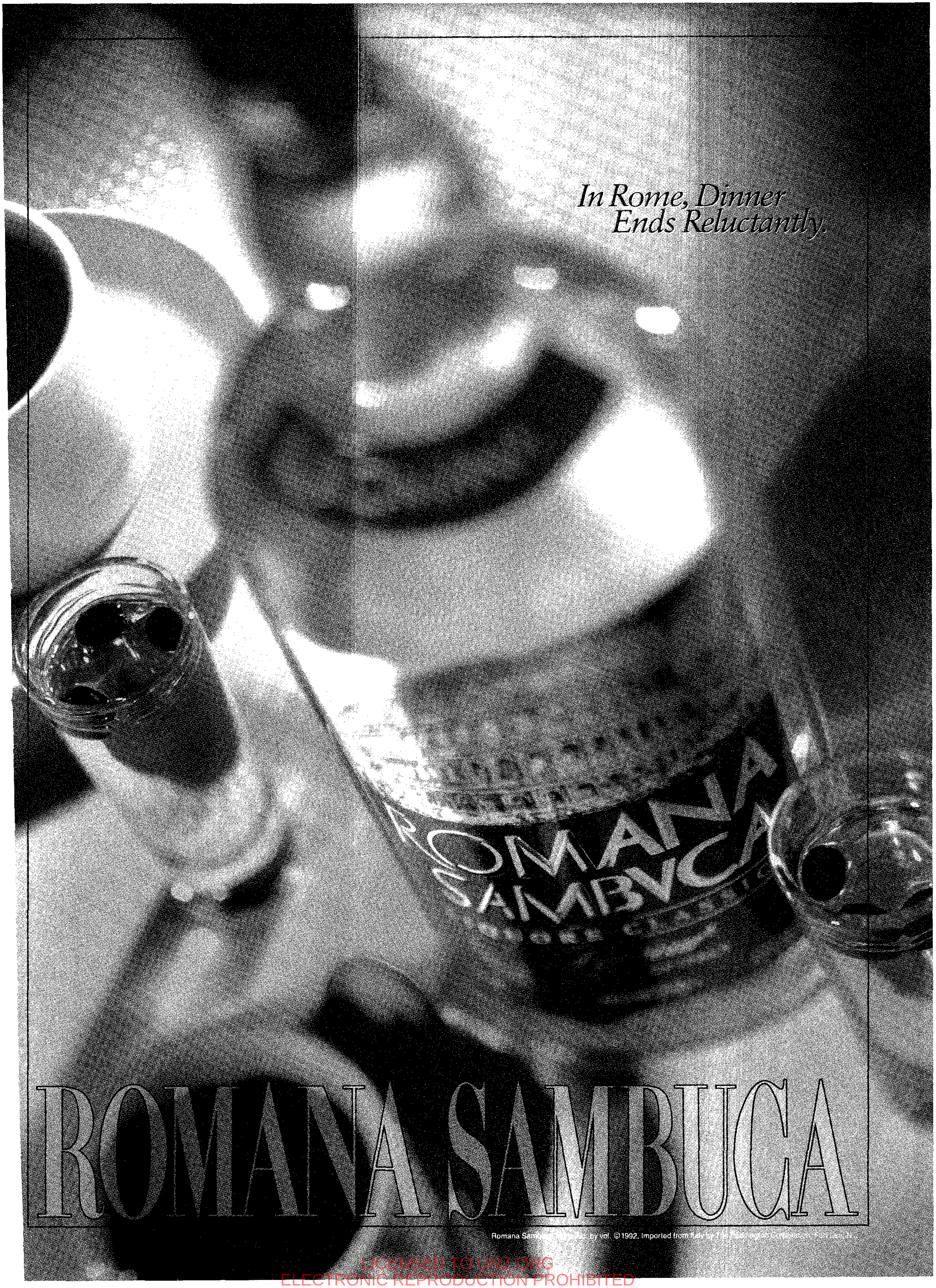
By Jeanie Kasindorf

IN THE SUMMER OF 1967, FLOYD ABRAMS, B.A. CORNELL UNIVERSITY, LL.B. YALE UNIVERSITY, JUNIOR PARTNER, CAHILL GORDON & REINDEL, WENT TO VISIT A FORTUNE-TELLER. "I was in New Delhi and had stopped to see a former law-school classmate who was an Indian princess. She took me to her fortune-teller, who was also the fortune-teller of Nehru. He was in a storefront with mice running around, sitting in a white sheet. He spoke only Hindi. He knew I was an American lawyer; that's all. I was 31, and I had not yet done any First Amendment work. And he told her, 'Before he is 35, he will go to his country's capital and do something very famous.' I told my family and then forgot about it. The Pentagon Papers case ended ten days before my thirty-fifth birthday. My sister called to remind me what the fortune-teller had said."



"JOURNALISTS ARE A HARD GROUP OF PEOPLE TO LOVE, BUT THEY'RE AN EASY GROUP TO DEFEND."

PHOTOGRAPH BY JAMES MCGOON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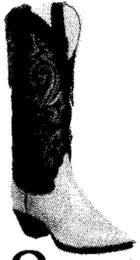

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In those dramatic days during which President Richard Nixon tried to stop the New York *Times* from publishing the Pentagon Papers, Floyd Abrams underwent a metamorphosis even more remarkable than the Indian fortune-teller could have foretold. Almost overnight, he went from being an obscure junior partner in a large corporate-law firm to being a nationally known First Amendment lawyer. In the intervening years, Abrams, 56, has become the nation's leading spokesman for freedom of the press. "The First Amendment," says retired Supreme Court justice William J. Brennan Jr., who wrote the landmark libel decision *The New York Times* v. *Sullivan,* "has no better friend."

Along the way, Abrams has also become the man most journalists would turn to first if they found themselves in trouble. "The day after my story about Anita Hill and Clarence Thomas broke, I was over on the Senate floor," says National Public Radio legal-affairs correspondent Nina Totenberg, who would soon be pressured—unsuccessfully—by the Senate special counsel to name her sources on the story. "I saw the vitriol and rage that was pouring out on the Senate floor—where some senators were angry about the leak and about having been embarrassed that they hadn't investigated Anita Hill's complaint. I called Floyd and said, 'If they do anything terrible to me, will you represent me?' He said, 'They aren't going to do anything,' and it was his only moment of misjudgment: He was brilliant, supportive, patient. He was my lawyer, my adviser, my psychiatrist, my friend."

Floyd Abrams was not always such a staunch defender of the First Amendment. The son of a successful businessman, he grew up in Queens, attended Forest Hills High School, and, like many of the best and the brightest of his time, graduated at 15. He went on to study government at Cornell. For his senior thesis, he wrote a paper arguing for strict controls over court coverage. "It was a very appreciative look at the English system, where, after someone's arrested, all you're allowed to report on is what happens in court, period. I talked about the Sam Shepard case and the Ann and Billy Woodward case. I also cited a number of cases of blacks in the South where the newspaper coverage was one of the reasons a black defendant couldn't get a fair trial. I wouldn't have gone all the way to the English system, but I would have increased the judges' power to hold journalists in contempt for out-of-court commentary during a trial. There would have been no trying the case in the press." He stops and laughs wryly at his younger self. "The other way to say it is, there would be no information to the public about what's going on outside the courts. A lot of the most important events in our country's life come to court in one form or another. To strip the public of the benefits of the debate that surrounds those judicial proceedings is to strip them of the

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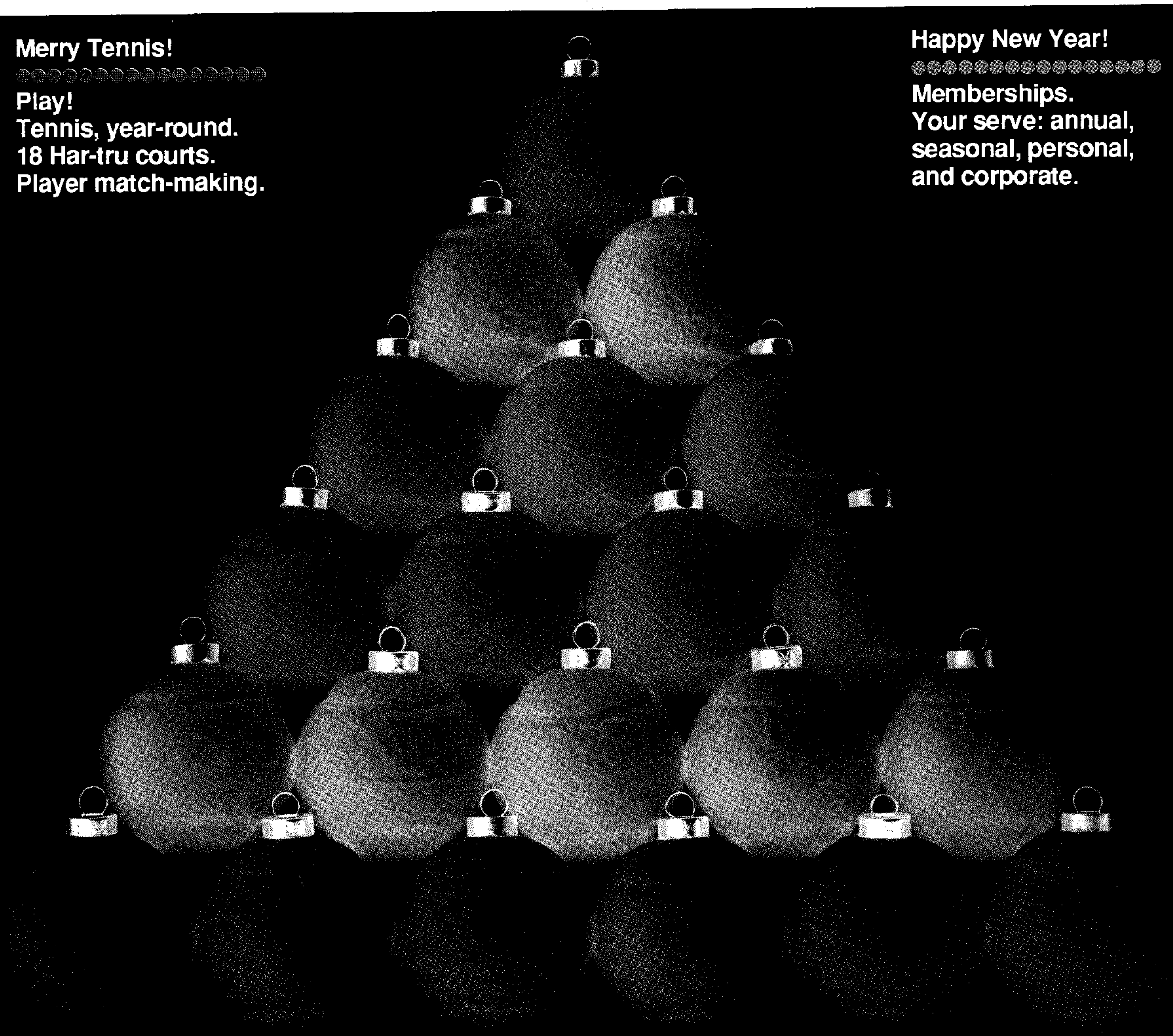

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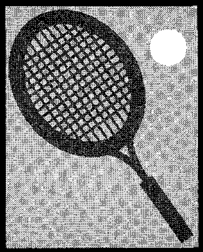

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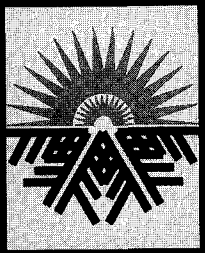

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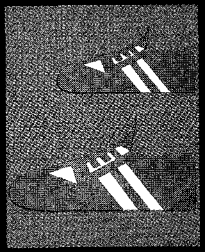

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knowledge they need to have as citizens."

Abrams went on to Yale Law School, spent two years as a clerk for a U.S. District Court judge in Delaware, then joined Cahill Gordon & Reindel. The year he joined the law firm, he married his Israeli-born wife, Efrat. The couple, who live in Manhattan, have a son, Daniel, a graduate of Columbia Law School who is an associate producer at Court TV, and a daughter, Ronnie, who is in her third year at Yale Law School.

At Cahill, Abrams spent five years doing a wide range of corporate litigation work. In 1968, he was asked "by chance" to work on some cases for NBC, which the firm represented. "The first series of cases were all subpoenas. After the Democratic Convention in Chicago in 1968, law-enforcement officials started to try to use journalists to perform the work they could no longer perform. They couldn't get in to watch demonstrations, they couldn't bring their cameras; they'd be stoned, literally. So they tried to subpoena the tapes and force the reporters and crews to identify people at the demonstrations."

In 1970, Abrams began work on the case of Paul Pappas, a television reporter who refused to reveal a source's name to a Massachusetts grand jury. The Supreme Court agreed to hear the case along with two other cases. One of them was the case of then–New York *Times* reporter Earl Caldwell, who had refused to reveal his sources for articles he had written about the Black Panthers. When the case went to the highest court, Abrams asked his former law professor Alexander Bickel to help him prepare the brief. The two were working with *Times* house counsel James Goodale when Nixon's attorney general, John Mitchell, sent a telegram to the *Times* demanding that it stop publishing the Pentagon Papers on grounds of national security. Goodale asked Abrams and Bickel to come in on the Pentagon Papers case.

It was that case, Abrams says, that "radicalized" his view of the First Amendment. "If you were involved in that case, you don't need hypothetical cases to teach you the potential harm of government control over the press. Here you had a president in power, supported by the people around him, who quite literally wanted to suppress speech, and to suppress it not because it would do any immediate harm to the country but because it just wasn't viewed as a good idea to let these revelations about how we became involved in the war in Vietnam be made public. In terms of radicalization, I remember Professor Bickel turning to me during the case. Alex Bickel had been born in Romania, came here when he was 12. The assistant attorney general in charge of internal security was Robert Mardian, and he was in court staring at us malevolently. Bickel turned to me and said, 'Every time he looks at me, I think he wants to have me deported back to Roma-

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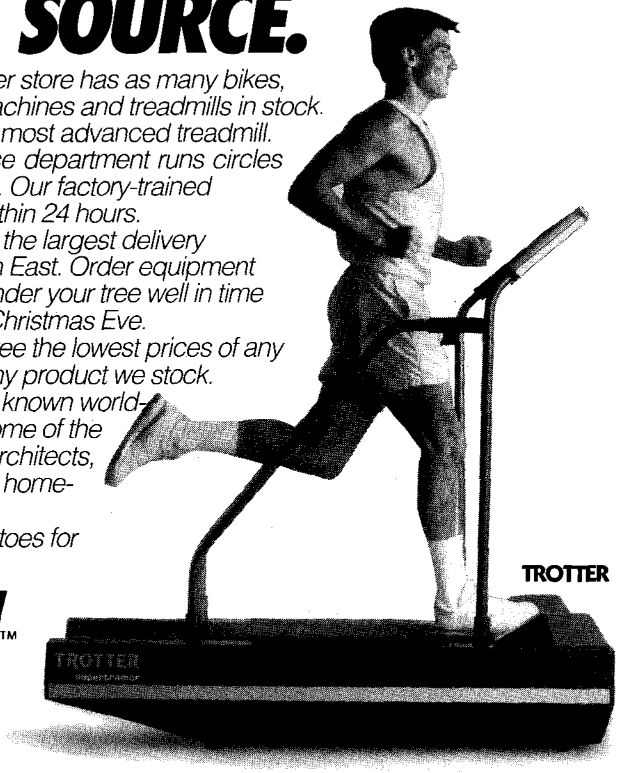

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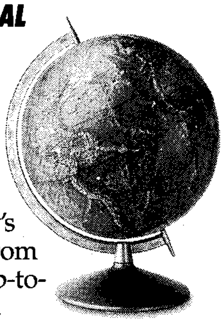

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nia.' There was that feeling in the air."

Since that time, Abrams has argued 11 cases before the United States Supreme Court, filed briefs in about 50 Supreme Court cases, and defended many of the country's major news organizations in a wide variety of cases at trial. "Floyd can put sentences together to explain First Amendment law in a way that gives the issue an immediacy and three-dimensionality that's very, very persuasive," says Robert Sack, another leading First Amendment lawyer. "Floyd does that better than anyone."

Abrams is a leading advocate for the press outside the courtroom as well. From the beginning, he has known how important it was to take his First Amendment case to the public. His calendar is so filled with public appearances that his colleagues wonder when he finds time to sleep. "A lot of what I do is to try to defuse hostility to the press from judges as well as jurors and the public," he says. "It is a constant teaching process. Journalists are a hard group of people to love, but they're an easy group to defend. Even though there are abuses, what they do matters."

ART • LOUISE BOURGEOIS

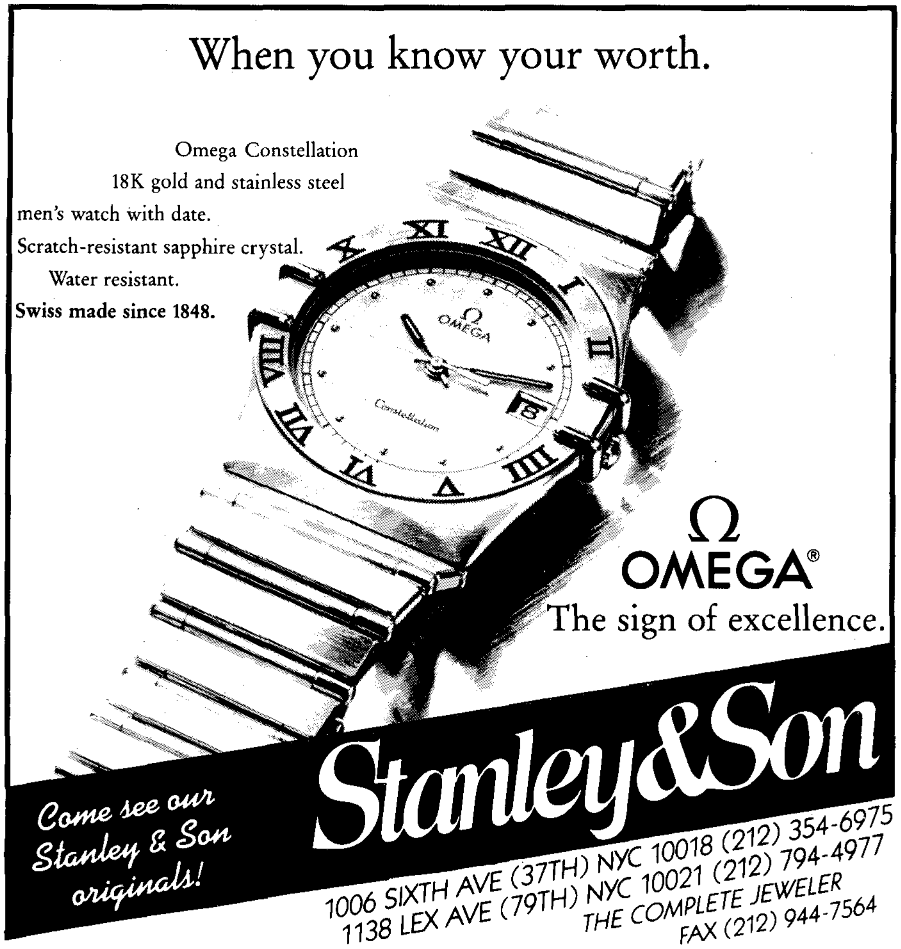
Body Language

By Kay Larson

LOUISE BOURGEOIS IS AN INDEFATIGABLE 81 YEARS OLD. UNLIKE SO MANY ARTISTS OF HER age whose careers are winding down or fizzling out, including those who were once far more eminent than she, Bourgeois is fired with ferocious energy and optimism. She is right for the times, and the times are right for her. Next summer, she will take a turn on the world's stage as the artist chosen to represent the United States in the American Pavilion of the forty-fifth Venice Biennale; she is only the second woman to be so honored.

Artists in the "eminent" category are usually thought to be a little tame by the pitiless standards of a younger generation. Despite the prizes and awards relentlessly heaped on her in the past decade, however, Bourgeois has not softened her message. If anything, her work is more unnerving than ever.

Her terrain is that intensely metaphoric



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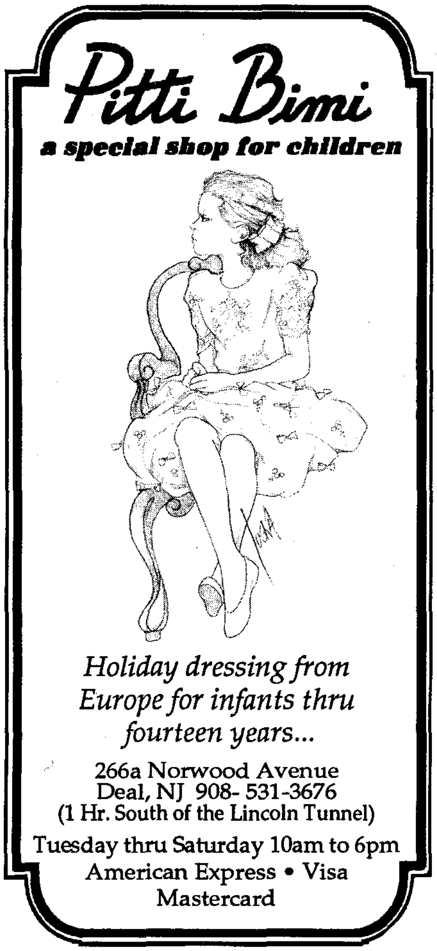

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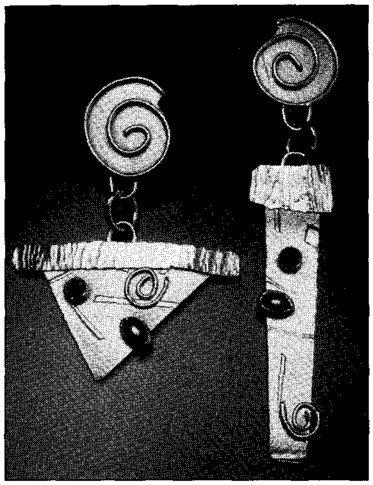

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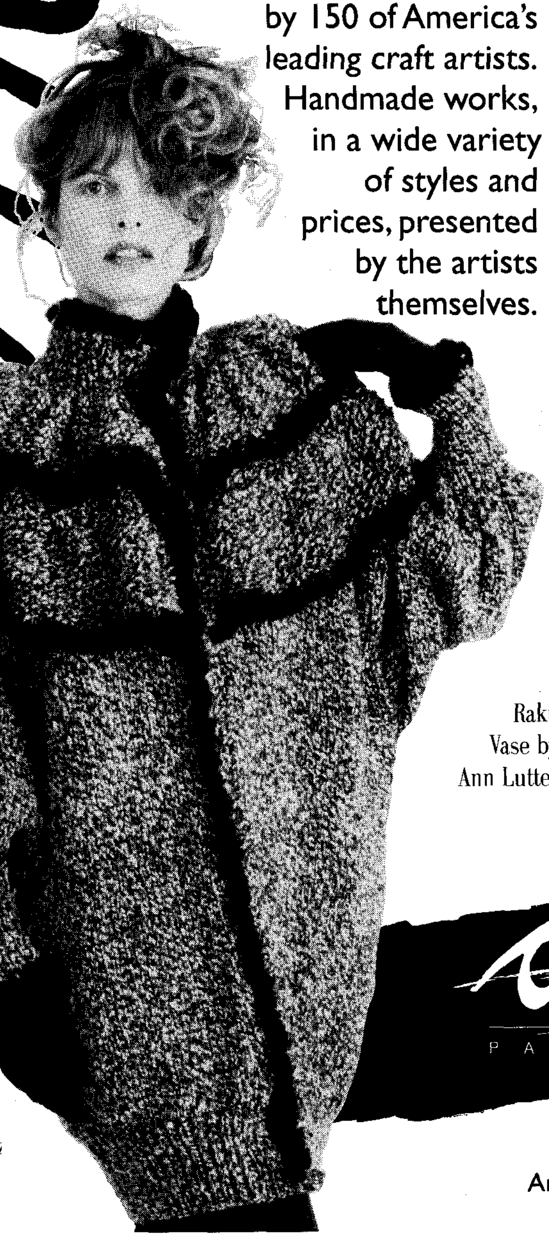

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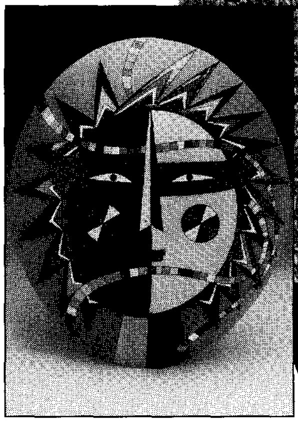


Ceramic Mask by Louis Mendez

Sweater by Basia Kaminski

zone where the body meets the world. It's also the zone where the self meets the body. At skin level, in the intersection of self, world, and body, an identity is created. Scary things happen in this crossroads: physical comfort and emotional loss, a mother's nurturing touch and the pain of her withdrawal, intimacies by lovers and strangers. The self's awareness at skin level is muddled and intuitive, not clear and rational. Ferocious feelings boil up. We're not in control here, and the knowledge makes us mortally nervous. Most of us flee our discomfort, as Freud knew we would. Bourgeois drags us back again, into the furnace of the primal id.

In her marble and bronze works, the mind's image of the body takes on shape. The sculptures tend to be creepy piles of phallic, fingerlike, organic-looking protuberances: erotic and sensual, slightly repellent, and magnetic. One of her best bronzes is a sphinxlike creature with the tensed body and the sharp claws of a predator cat and the breasts of an Ice Age fertility goddess—the defender you want when the going gets rough. In Venice, there will also be a pair of long rubber strips that hang on the wall and end in "feet," like legs or women's stockings (or women?) hung up to dry.

More than her sculptures, however, it's her installations that have won her an almost universal respect. Each is necessarily different, and Bourgeois is still planning the two that will be erected in the American Pavilion. But New York had a taste of her style a year ago when the Museum of Modern Art put her in a show with six other contemporary artists. Bourgeois filled her room with a huge, gleaming, black tubular machine that pulsated in and out like a giant piston. It was pierced by windows and a door, and was painted bright red on the inside. It was a house, one of her perennial themes. But it was also about sex, family, rage, comfort, attraction and repulsion, faith, force, power, and love.

"There is so much about human life in her work," says Brooklyn Museum curator Charlotta Kotik, who is organizing the American Pavilion, with the support of director Bob Buck, a longtime Bourgeois fan. "She gets absorbed in the human condition, in the scars of the human relationship," Kotik continues. "The immense scale of the emotions those installations contain and project onto the viewer is amazing. I'm in awe."

Despite these rave reviews, though, Bourgeois's career has not exactly imitated the meteoric ascent of, say, Frank Stella or Jasper Johns. Born in France in 1911, she had what she calls a "good, solid, liberal education" at the Sorbonne and the Louvre, plus a stint in the atelier of Fernand Léger.

She has lived and worked in New York since 1938. Married to the art historian Robert Goldwater, she raised three sons while pursuing her studio work without letup. Her sculpture, prints, and drawings at the time were influenced by Surrealism, then a favorite theme of the New York School painters. Abstract Expressionism was the apogee of the male ego in American art. She showed regularly, but she was never one of the boys. She endured long dry spells—decades, even—of art-world indifference.

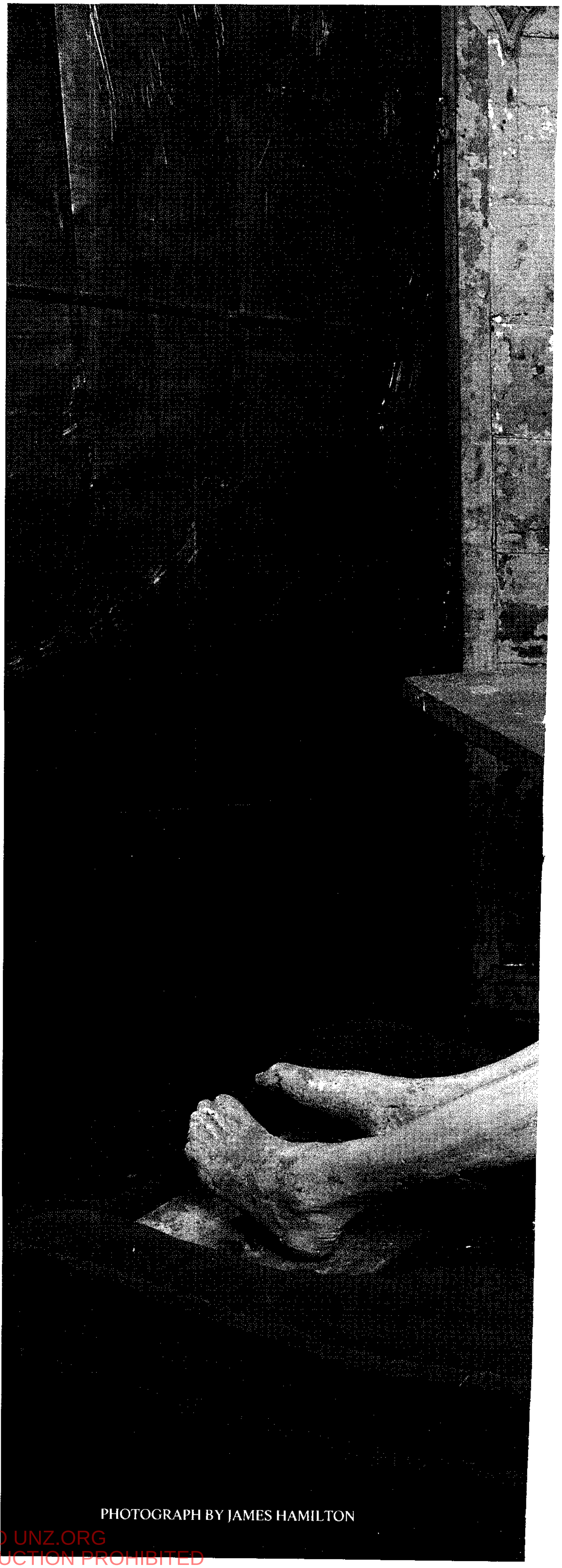
Then, in 1982, the Museum of Modern Art gave her a retrospective. She was 70. An exhibition at that exalted level and at that age would close most artists' careers. But rather than an end, it was a beginning. A new generation of women (and men) deep into issues of society, self, and embodiment discovered a living pioneer and role model. And she found her proper audience. Since then, she has been unstoppable.

Talking with Bourgeois is like stepping into the lair of the Delphic Oracle. Her eyes are bright and penetrating, her mind is clear, her memory is perfect. Toss her a question and she muses on it without comment, then utters a single phrase that seems to come from a very deep place.

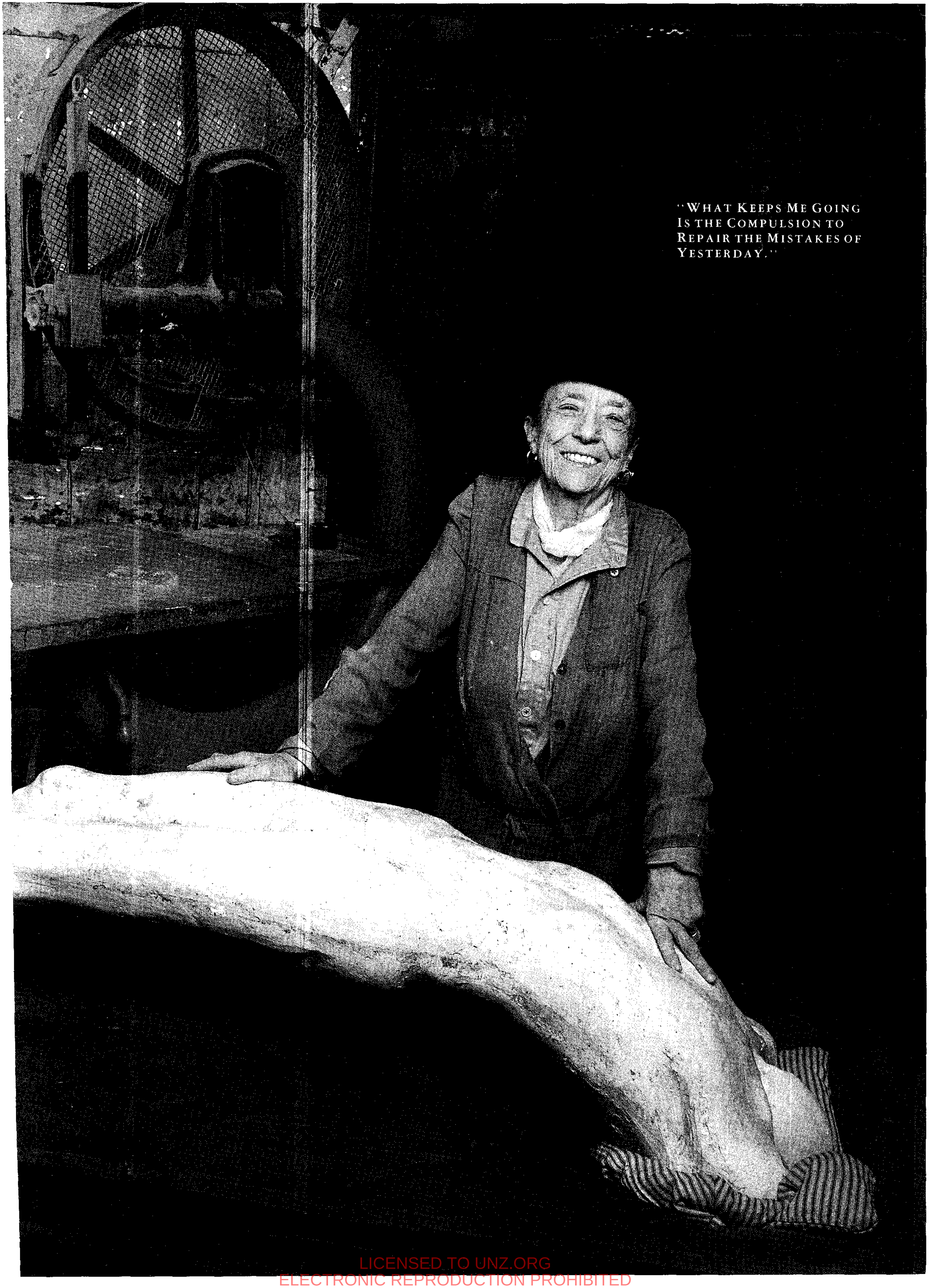
On fame, she says, "I had a good life. But my tenacity comes from the difficulty I had to be heard as a woman."

Heard by whom? Not her family, which encouraged her. "My four men looked each other in the eye," Bourgeois recalls, "and said, 'We'd better let her work, because she's much nicer. She's awful if she doesn't work.' "

Heard, then, by the world? "The reason I work so much," she



PHOTOGRAPH BY JAMES HAMILTON



"WHAT KEEPS ME GOING IS THE COMPULSION TO REPAIR THE MISTAKES OF YESTERDAY."

says, "may have to do with a very early *désirer se plaire,* a wish to please myself. It's a childish motivation. What keeps me going is the compulsion to repair the mistakes of yesterday."

"I'm rather a secretive person," she says. "To show does not enter the motivation stage." During the lean, dry years, she survived on what she calls modesty: "I took my time. I am a long-distance runner."

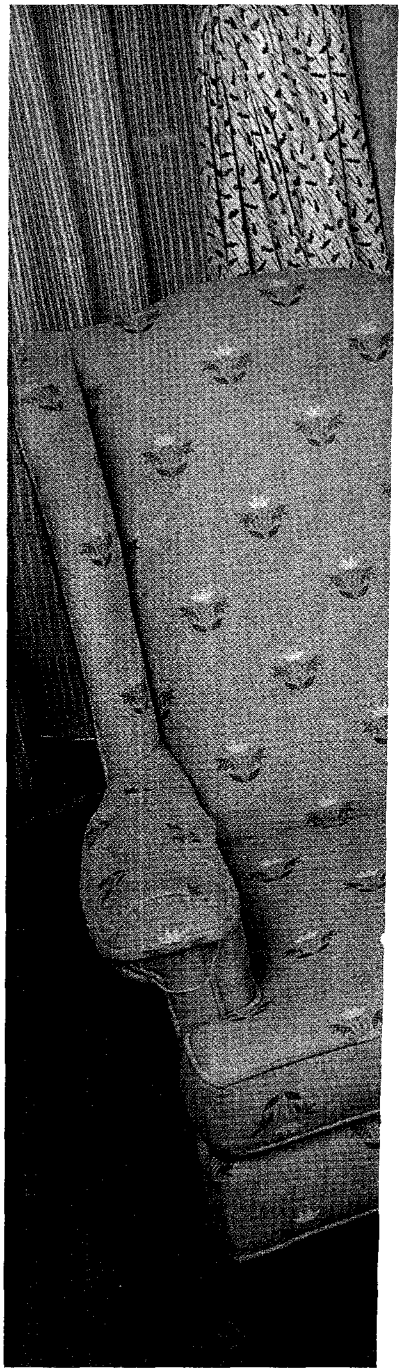
History, she says, demands that you be a slave to accuracy. On the contrary, the artist who pleases only herself is a free agent. "I'm not afraid of freedom, because what I want is not inaccessible. In fact, it's very reasonable. A lot of artists can't survive because their ambition is so immense.

"My only ambition is affirmation. That is all I want."

HUMOR • P. J. O'ROURKE

White Mischief

By Bob Ickes



WHEN INFORMED BY PHONE THAT HE IS NOT MERELY BRILLIANT, BUT A BRILLIANT NEW YORKER, P. J. O'ROURKE SAYS, "THANKS, BUT I was just heading out for a jog." And other stuff: that he's really not a genius, blah, blah, blah, and that he prefers New Hampshire.

As Louis Rukeyser might say, Let's take a look.

First, in the smarts department, O'Rourke is at least bright enough to have written:

"Of all the sexual contagions rampant in our society, Dr. Westheimer seems to be the one most difficult to avoid."

And: "Santa Claus is preferable to God in every way but one: There is no such thing as Santa Claus."

As for the Granite State, the facts are these: A while ago, O'Rourke made it his legal residence. But he still maintains a wife and a reputation here, dropping by to mix drinks for the likes of Bret Easton Ellis, and to hawk articles to our more conspicuous publications. His wife is Amy Lumet, herself a writer (for *Seventeen*) and the daughter of director Sidney Lumet, who is perhaps more New York than New York itself. She's even the granddaughter of Lena Horne. So you see, O'Rourke could prefer Nevada. But between Bret and Amy and Sidney and Lena, he'd never get past Elaine's.

Even in the city of the Algonquin Round Table (let alone Joey Adams), Patrick Jake O'Rourke, 45, is a singular cutup. A crank and a libertine, he scrambles the sacred and the profane. He's moved from *National Lampoon,* where he was editor-in-chief, to the world of ideas (with stops at *Harper's, Inquiry, House & Garden, The Wall Street Journal, Car and Driver, Vanity Fair, The American Spectator, Esquire,* and *Rolling Stone*—where he holds the Jann Wenner chair in national and international affairs).

"I've been writing about Yugoslavia," O'Rourke says. "The Serbs are horrible, disgusting. But it's very much a matter of the dog licking its [genitals] because it can. The Serbs, you see, are horrible because *they can be.* They have the tanks; they have the artillery; they're in that position. Would the Bosnian Muslims act the same way if they had the stuff? Short answer: yes."

Wenner deployed O'Rourke in the Gulf, and in February 1991, from the front line, he reported: "So far no pejorative term has been coined for the Iraqis. There's no 'Gook' or 'Kraut' or 'Nip' for this war. And the only Iraqi jokes I've heard, I've heard on the telephone from back home. As a matter of fact there's only one war joke going around in Saudi Arabia: What's the name of the Saudi national anthem? 'Onward, Christian Soldiers.' "

In the cold light of peacetime, O'Rourke says, "I was reading the articles that I wrote from the Gulf, and I was disturbed by my earnest voice. It's hard to be around people who are about to risk their lives, who have volunteered to risk their lives, and not get mushy about it."

For O'Rourke, the peril of humor, the height of bad taste, is not irreverence but excessive indignation: self-righteousness, the raised eyebrow. He differs from the Howard Stern of the species, however, in his reading list: Saki, Evelyn Waugh, Mark Twain. He sprinkles Plato—even the Old Testament—through his streams of subconsciousness.

He's published six books, including *Modern Manners,* a revisionist etiquette manual. It says, "A hat should be taken off when you greet a lady and left off for the rest of your life. . . . Wearing a hat implies that you are bald if you are a man and that your hair is dirty if you are a woman."

Then there's *Parliament of Whores,* a revisionist civics lesson, which ponders a life determined by majority rule: "Every meal would be a pizza. . . . And—since women are a majority of the population—we'd all be married to Mel Gibson."

O'Rourke landed in the East Village in 1971, fresh from Toledo, by way of Johns Hopkins. He lived on 2nd Street, between Avenues B and C. "Before 10 P.M., the junkies were all right. After 2 A.M., they were on the nod. But they had to get their fix, so they mugged up a storm in between."

He came to write. "Fiction," he says. "I wanted to write experimental, deeply incomprehensible novels."

Like Thomas Pynchon?

"*Much* more incomprehensible than Thomas Pynchon. You could take Pynchon along on an airplane ride compared with what I wanted to write."

Instead, he signed on with the East Village *Other.* "A left-wing publication," says O'Rourke. "It considered *The Village Voice* suspect and establishmentary." His big break came at Christmas '71, in the Riviera, a Seventh Avenue bar now popular with those who must cross water to reach it.

"Of All the Sexual Contagions Rampant in Our Society, Dr. Westheimer Seems to Be the One Most Difficult to Avoid."

O'Rourke was drinking with a friend, who was obsessed with Michael Rockefeller. (The young heir, an anthropologist, disappeared in New Guinea in 1961. He was never found.) "My friend," O'Rourke says, "believed Rockefeller wasn't lost but was really out there, on some secret huge estate. He was quite serious about it. He called him the New Guinea pig."

Get it?

"I thought it was a great concept." (He was 24 at the time.) "I said, 'If I buy you a beer, can I have that idea?' "

And soon O'Rourke, with another friend, stood at 59th and Madison, pounding on the door of *National Lampoon.* "It bought our 'New Guinea Pig' comic, which didn't make any sense, but no less sense than anything else in the magazine." By '73, O'Rourke was a junior editor at *Lampoon,* working with Bruce McCall, Michael O'Donoghue, and a stableful of crazies. In 1978, he became editor-in-chief.

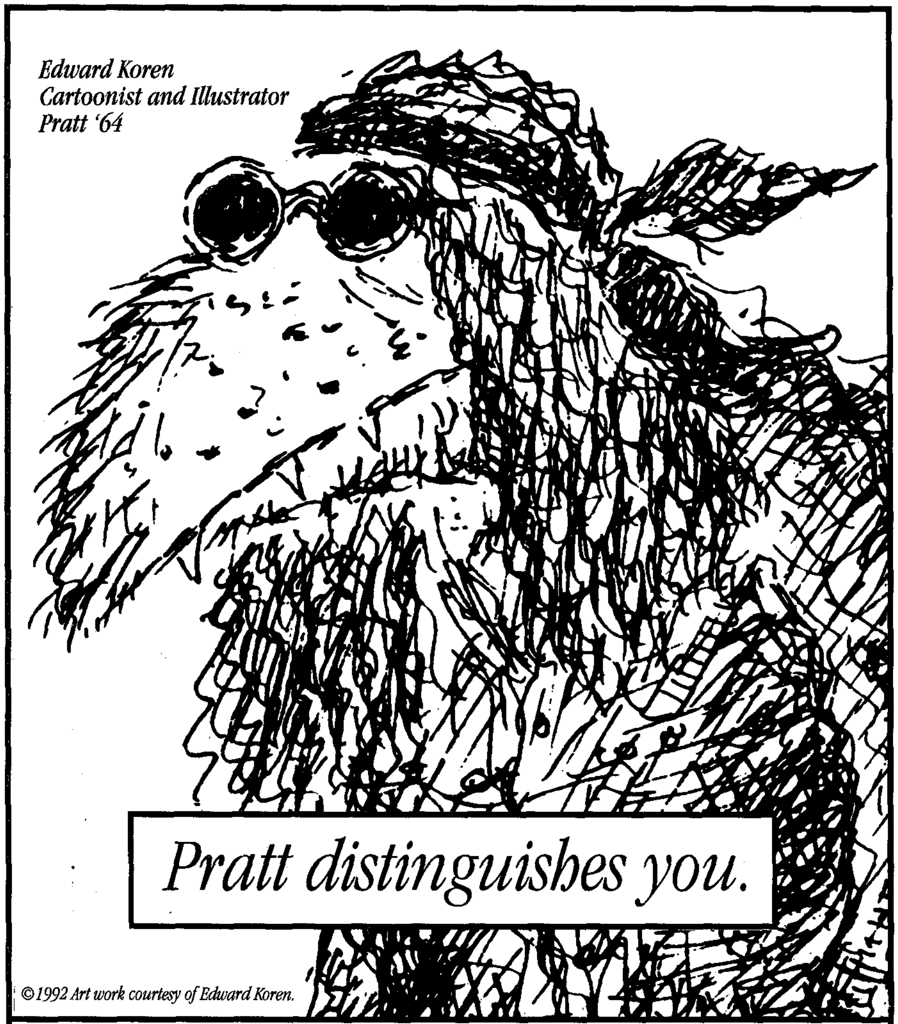
"We aimed for Middle America," O'Rourke says. "We weren't spacey California or New York hip. It was a male, white-bread audience." The audience, for instance, that might appreciate "My Penis," by John Hughes, a confessional, in the style of *Reader's Digest,* about the sorrows of hermaphroditism.

By 1980, it was time for the *Lampoon* to grow up. But when O'Rourke couldn't get the money to revamp it, he decided that he should grow up instead. By then, he was a pass-the-Tanqueray Republican.

He began jetting off to parts unknown, doing his ugly-American shtick and playing it back to the New York media contraption. He's invaded the Philippines, Panama, South Korea, South Africa, Lebanon, El Salvador, Israel, and Murray Hill, where he lived for nine years. The globe-trotting started in 1982, he says, when "Michael Kinsley called me up and asked me to go to Russia with this group of leftists from *The Nation* magazine." He rolls his eyes. "It was this amazing eye-opener. Not the Soviet Union, but the idea of reporting on something that was *actually happening.* No more thumb-sucker articles, what a friend of mine calls 'How Come Nobody Whittles Anymore?' pieces."

The essence of humor? "You always need a foil, you need a fool, you need someone who doesn't understand, somebody things have to be explained to. You need an idiot. And as long as I write in the first person, I've got one—and he can't sue."

PHOTOGRAPH BY JAMES HAMILTON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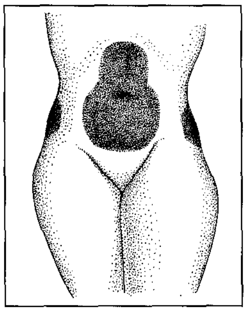
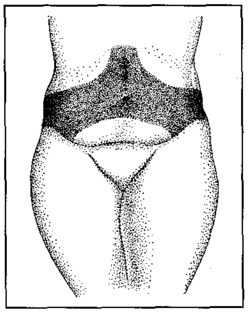
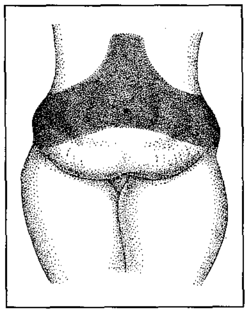


For someone with good skin tone and a moderate accumulation of abdominal fat, liposuction alone can often achieve the desired result. Shown here by the shaded area, only very small incisions need to be made.



For someone with a moderate amount of excess abdominal skin and fat, a bikini-line incision is needed to remove the skin, shown by unshaded lower abdominal area. Along with liposuction to remove unwanted fat, shown by shaded area.



Someone with a fuller abdomen and weak abdominal muscles requires skin removal, muscle tightening and liposuction in selected areas. Liposuction shown by shaded area. Skin removal shown by unshaded lower abdominal area.

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stones is here at cost. For example: semiprecious-stone necklaces, from single-strand, retail $10, here $4, to a multistrand necklace inspired by sea life, with mother-of-pearl, turquoise, and blue onyx, retail $140, here $50; freshwater pearls combined with black jade, rose quartz, or aventurine in an 8-strand choker with fancy clasp, retail $85, here $35; black jade or red or blue mountain jade combined with ivory quartzite in a long, multistrand necklace, retail $100, here $40; cloisonné bangle bracelets, retail $10–$20, here $4–$10 depending on width; beads with cloisonné spacers, retail $25–$40, here $10–$16; cloisonné pendants on cords, retail $20, here $8; cloisonné earrings, retail $7.50–$15, here $2.50–$6; pink lace necklaces with antique Chinese silver and porcelain beads, retail $25–$100, here $10–$40; an enormous earring collection, retail $10–$25, here $4–$10; and much more. Holiday looks include hematite, black jade, frosted rock crystal, such as a 4-strand choker with faceted and frosted crystal beads and tiny hematite stars, retail $100, here $40; matching earrings, retail $20, here $8; black-jade necklaces with frosted rock crystal and rhinestone accents, retail $25–$75, here $8–$30; matching earrings, retail $20, here $8, and bracelet, retail $30, here $12; and more. Checks accepted; no credit cards; all sales final. *So's Oriental Products, Inc., 45 West 36th St., tenth floor (594-5077); Mon.–Fri. 9 a.m.–5 p.m.; through 12/23.*

SEPARATE LABELS

FALL AND HOLIDAY MERCHANDISE IN WOMEN'S sizes 4–12, an assortment of famous-maker clothing, shoes, and accessories, is 30–70 percent off at this store. On the main floor is a group of Scott Michael black stretch-twill separates, such as stirrup pants, were $114, now $57; jacket, was $180, now $90; and shirt, was $152, now $76. EZX navy gabardine jacket and skirt, were $320 and $140, respectively, now $160 and $70; EZX camel-hair coat, was $620, now $310. Downstairs are Debra deRoo silk separates, now all 70 percent off, such as blouses, were $128, now $38.99; skirt, was $196, now $58.99; jacket, was $180, now $54.99; pants, were $138, now $40.99; by the same designer, denim shirt, was $78, now $23.99; denim pants or skirt, were $84, now $27.99. Street Culture washed-silk blazer, pants, overalls, were $310, $170, $280, respectively, now $102.99, $51, and $84; Gary Fabrikant appliquéd rayon shirts, were $158, now $47.99; and more. A.E., M.C., V., checks accepted; all sales final. *Castaneda, 1298 Third Ave., near 74th St. (988-8885); Mon.–*

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EXTENSION 69

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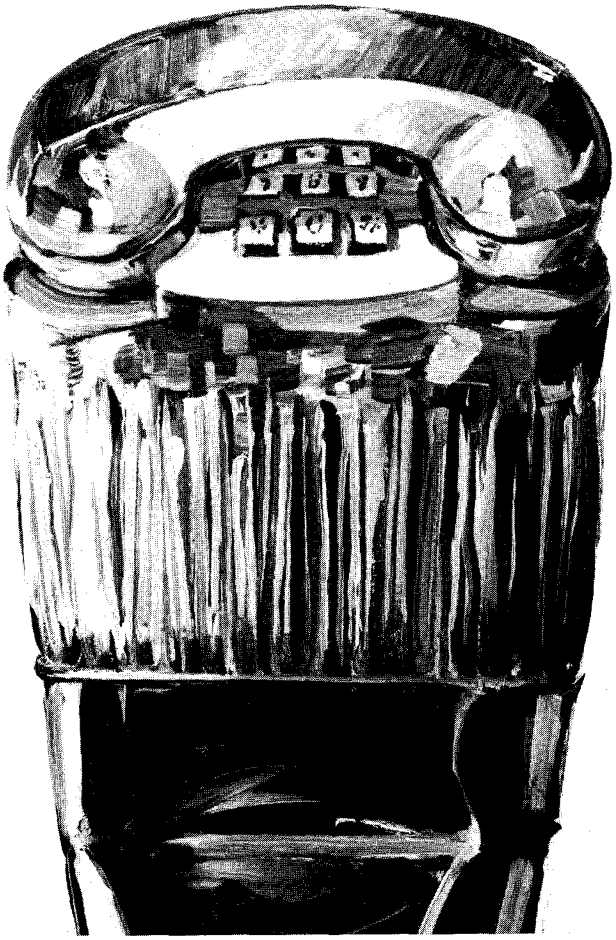

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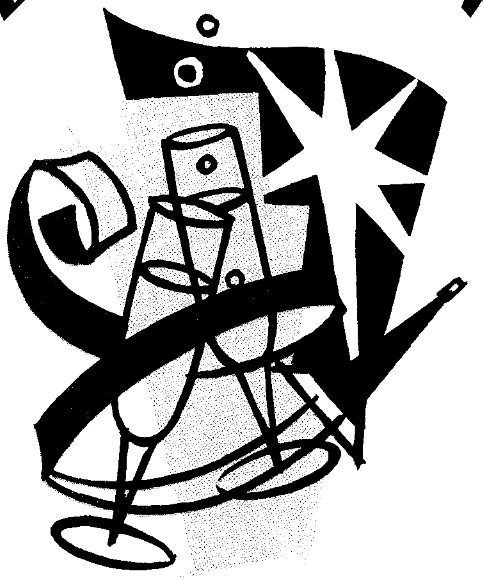
NEW YEAR'S EVE



NEW YORK RESERVATIONS

AMBASSADOR GRILL

44th Street at First Avenue
212-702-5014

Celebrate New Year's Eve in style, with a seven-course dinner by Chef Walter Houlihan, live music and dancing, and a champagne toast at midnight. $125 per person, 8 P.M.–2 A.M. New Year's Day brunch buffet, $38.50. Seatings at 11:30 A.M., 2 P.M., and 4 P.M. All major credit cards.

AMICI MIEI

475 West Broadway (at Houston Street)
212-533-1933

Welcome in 1993 with dinner and dancing to The Brazil Nuts and D.J. Five-course dinner at 9 P.M., $100 per person, with complimentary bottle of champagne per couple. À la carte menu, noon–8 P.M. New Year's Day brunch with complimentary Bellini.

THE BACK PORCH

Corner of 33rd Street and Third Avenue
212-685-3828

From 10 P.M. on...live music, dancing, noisemakers, hats, and free champagne at midnight. Prix-fixe dinner, $50 per person. Make early reservations for guaranteed seating. Regular menu, 5–9 P.M.

BARRYMORE'S HIDEAWAY

32 West 37th Street (between Fifth and Sixth avenues)
212-947-8940

Ring in 1993 at the townhouse of the legendary John Barrymore. Magnificent four-course Northern Italian cuisine, fabulous live music and dancing. Complimentary champagne toast at midnight. $95–$125 prix fixe includes party favors. "Feast-ivities" begin at 8:30 P.M. Free parking. Early prix-fixe dinner, $27.50, starting at 5 P.M.

BOXERS

190 West Fourth Street (between Sixth and Seventh avenues)
212-633-2275

Welcome the New Year at New York's quintessential American bar and grill. Serving our complete menu, as usual, until 4 A.M. (no cover, no minimum). Join us for New Year's Day brunch, 11:30 A.M.–4 P.M., $9.95. Includes two cocktails and choice of entrée. All major credit cards.

CAFFE BONDÍ RISTORANTE

7 West 20th Street
212-691-8136

From 9 P.M. to...join us for the feast of '93. Hats, noisemakers, balloons, and free champagne at midnight. Seven-course prix-fixe dinner, $50 per person. Early dinner available from regular menu, 5–9 P.M. Make reservations early for guaranteed seating.

CAL'S

55 West 21st Street
212-929-0740

"A hidden gem"—Zagat Survey 1993. Join in the fun on New Year's Eve. Lavish four-course dinner, party favors, $39.50 per person. 6:30–9 P.M. and 9:30 P.M.–1993. All major credit cards.

CAROLINE'S COMEDY CLUB

1626 Broadway (at 49th Street)
212-757-4100

Ring in the New Year in Times Square. 8 P.M. show: cover, two drinks, three-course dinner, tax, and tip—$45 per person. 10:30 P.M. Countdown Celebration: cover, open bar, champagne toast, antipasto, party favors, tax, and tip, plus free midnight dance party—$125 per person. Prepaid reservations required.

Illustration by Jeanne Fisher

CHINA GRILL

52 West 53rd Street (in the CBS Building)
212-333-7788

New Year's Eve grand gala dinner begins at 9:30 P.M., *featuring a sumptuous five-course dinner, live entertainment,* dancing, favors, and a bottle of Charles Heidsieck champagne per couple—in a lively atmosphere that's lit up like a skyline and almost as tall. Early dinner served à la carte, seatings 5:30–7:30 P.M.

CORNELIA STREET CAFE

29 Cornelia Street (between Bleecker and West 4th streets)
212-989-9319

Grand dinner, champagne, and dancing *to jazz violinist Peter Compo and his band from 9 P.M., $75.* Champagne and dancing in the cabaret from 10 P.M, $25. Early dinner from 5 P.M., $35. New Year's Day brunch, $10.95. Christmas Eve (6–10 P.M.), Christmas Day (2–10 P.M.) dinner, $25.

FIVSCO

358 West 23rd Street (between Eighth and Ninth avenues)
212-620-4620

Dance into the New Year in style, with fabulous live music (Motown, *'50s, '60s, romantic), entertainment. Exquisite gala dinner; sumptuous dessert buffet;* champagne toast; favors; beautiful dining room; spectacular glass-enclosed garden—$65. Regular à la carte menu to 8 P.M. New Year's Day brunch, $7.95. Special Christmas dinner.

THE IMPROVISATION

358 West 44th Street (at Ninth Avenue)
212-765-8269

Celebrate New Year's Eve at America's premier comedy club. *Best comics, as seen on TV. Two "funtastic" shows:* 7:30 P.M., $30 per person, plus tax and tip; 10:15 P.M., $75 per person, all inclusive. Reserve with deposit. American Express welcome.

KULU

1770 Second Avenue (at 92nd Street)
212-996-4550

Four-course gourmet dinner with raw-oyster bar and champagne *in elegant, multilevel supper club. Giant video screens, music,* dancing, favors, balloons, continental breakfast. Grand gala dinner, 5–10 P.M., $100 per person. The party continues at 10 P.M. with champagne, breakfast, and all the extras until dawn, $75 per person.

L'ECOLE

462 Broadway (at Grand Street)
212-219-3300

"Pre-frolic à la carte dinner" served from 6–7:30 P.M. *Invite the New Year in with a spectacular five-course* champagne feast. D.J. and dancing in the kitchen all night! Seatings begin at 9:30 P.M. $93 per person. Parking available. All major credit cards.

LE PACTOLE

Two World Financial Center
225 Liberty Street (at West Street)
212-945-9444

New Year's Eve gala. *Four-course gourmet dinner served in* an elegant setting with a panoramic view of the Hudson River. Music, dancing, entertainment, and party favors. $100 per person.

MOSTLY MAGIC

55 Carmine Street (at Sixth Avenue and Bleecker Street)
212-924-1472

An outrageous evening of comedy and magic, plus a party including *a gourmet buffet dinner, two drinks, champagne at midnight, and* party favors. Fun starts at 9 P.M. $75 per person, including tax and tips. Advance tickets are on sale. All major credit cards.

MULHOLLAND DRIVE CAFE

1059 Third Avenue (between 62nd and 63rd streets)
212-319-7740

Dance in the New Year at Patrick Swayze's Mulholland Drive Cafe. Four-course prix-fixe dinner starting at 10 P.M., dancing until... *with noisemakers, hats, and merriment! $80 per person.* Call Michael for reservations. All major credit cards. Join us for New Year's Day brunch, $9.95.

RISTORANTE S.P.Q.R.

133 Mulberry Street (between Hester and Grand streets)
212-925-3120

Dance to the exciting sounds of The Phase Five Band, 8:30 P.M.–1:30 A.M. Six-course dinner, $99.95 per person, plus *tax and gratuities. Includes five-hour open bar and party favors.* Parking available. Prepaid reservations required. All major credit cards.

ROEBLING'S BAR & GRILL

Fulton Market Building, South Street Seaport
212-406-3555

Join us for our annual New Year's Eve Fireworks Spectacular! $100 per person (tax and gratuity included). Four-course dinner, *featuring lobster tails or prime rib; unlimited open bar until* 1 A.M.; D.J., dancing; ticket to private viewing area for Grucci fireworks. Call Maureen for reservations. All major credit cards.

ROETTELE A.G.

126 East 7th Street
212-674-4140

Get swept away and celebrate "Sylvester" (New Year's Eve) *in a European atmosphere with traditional food and wine.* À la carte menu, 5:30–7:30 P.M., $25.75. Six-course "Sylvester menu" plus champagne toast, 9–10:30 P.M., $52. Call for reservations. Visa, MasterCard.

ROSSINI'S

108 East 38th Street
212-683-0135

New Year's Eve optional package plan includes overnight stay *at nearby Doral Hotel, sumptuous five-course gourmet dinner,* and dancing to live music and D.J. Parking available. Call for details and reservations. All major credit cards.

SGARLATO'S CAFE

Pier 17 (third floor), South Street Seaport
212-619-5226

Five-course dinner, featuring choice of twin lobster tails, *chicken rollatine, lemon sole, or prime rib. Free-flowing* Tott's champagne, one cocktail, 9 P.M.–1 A.M. Spectacular view, *fireworks on the pier, party favors, and coat check. Live D.J. until...* $99 per person, plus tax and gratuities. Reservations required.

Turn the page for more NEW YEAR'S EVE RESERVATIONS >>

ADVERTISEMENT

SNAPS
230 Park Avenue (at 46th Street)
212-949-7878
Celebrate the New Year with a three-course dinner.
Champagne toast at midnight and live entertainment. $55 per person.
Call for details and reservations. All major credit cards.

S.O.B.'S
204 Varick Street (at Seventh Avenue and Houston Street)
212-243-4940 or 212-243-5062
New Year's Eve Latin Extravaganza. The classic return of the big-band era
with a 15-piece, all-star orchestra and a Latin-dance revue. Guest artists are
Ray Barretto and Tito Nieves. Enter into a hypnotic Havana night.
Dining, dancing, bar packages, $40–$125. Reserve now. All major credit cards.

TATOU
151 East 50th Street
212-753-1144
"New York's most celebrated supper club and restaurant."
Three- or four-course dinner, one bottle of champagne per couple,
party favors, show, dancing, continental breakfast, $175–$250 per person.
Black tie. Call for reservations. All major credit cards.

TWO ELEVEN
211 West Broadway
212-925-7202
New Year's Eve—do it in TriBeCa! Exciting four-course dinner,
party favors, $35 per person. 6:30–9 P.M. and 9:30 P.M.–1993.
Champagne brunch New Year's Day. All major credit cards.

VILLA LU LU
235 Park Avenue South (at 19th Street)
212-529-4770
Delirious, romantic, fantasy décor of crystal grapes, twinkling candle chandeliers,
brocades and velvets—created by Joyce Steins. Lavish New Year's Eve menu selections,
a myriad of entertainment, and open bar, served until 2 A.M. $100 per person.
Reservations required. All major credit cards.

THE WATER'S EDGE
The East River at 44th Drive
Long Island City
718-482-0033
Dance and dine overlooking the Manhattan skyline at
The Water's Edge, one of New York's most romantic restaurants.
Arrive by our complimentary river shuttle or come by land
to celebrate and launch 1993. Call for details and reservations.

WORLD YACHT
Pier 62
West 23rd Street at the Hudson River
212-929-7090
Dining, dancing, and romancing, with the skyline and the stars.
World Yacht's cruises include dinner, open bar, free parking, tax, and gratuities.
New Yorker Orchestra cruise, $185 per person. Dance-music cruise, $135 per person.
Overnight stay at the New York Hilton available. Reservations required.

Fri. 10 a.m.–8 p.m., Sat. till 6 p.m., Sun. noon–6 p.m.; 12/15–31.

SPEAKING VOLUMES

MANY, MANY BOOKS—NEW, USED, RARE, REviewers' copies, art books, children's books, publishers' closeouts, special purchases—are greatly reduced here, such as *The American Heritage Dictionary of the English Language,* 3rd Ed., published at $39.95, here $27.95; *The Compact Edition of the Oxford English Dictionary* in one volume, published by Oxford University Press at $295, here $199.95; *Essentials of Classic Italian Cooking,* by Marcella Hazan, two volumes in one, pub. at $30, here $22.95; *The Complete Prose of Woody Allen,* here $9.95; *Matisse: A Retrospective* (the official catalogue for the MOMA exhibit, by John Elderfield), pub. at $75, here $55.95; *Mapplethorpe,* a retrospective of the photographer's career, introduction by Arthur C. Danto, with 280 pictures; pub. at $125, here $93.95; *Picasso,* 2-volume set by Carsten-Peter Warncke, here $79.95; *The Autobiography of Malcolm X,* new hardcover edition, pub. at $20, here $14.95; and much more. M.C., V., checks accepted; all sales final. *Strand Book Store, 828 Broadway, at 12th St. (473-1452); Mon.–Sat. 9:30 a.m.–9:30 p.m., Sun. 11 a.m.–9:30 p.m.; while stock lasts.*

SMOKE BENDERS

FOR THE PIPE-SMOKING MEN ON YOUR GIFT list, pipes and pipe accessories are 10–40 percent off here. For example: large Oom-Paul shapes, lightweight with carved or smooth finishes, were $60, now $36; one-of-a-kind and custom-made shapes, were $225–$3,500, now 30 percent off; Connoisseur classic shapes such as the Bent Apple, Bent Dublin, Sherlock Holmes, Bell, Papa, lightweight with carved or smooth finishes, and featherweight pipes in 8 different shapes, were $45, now $33.75; vintage straight-grain specimen pieces, were $40–$225, now $30–$168.75; lightly flawed standard shapes, were $27.50, now $22; Connoisseur standard shapes such as the Billiard and the Prince of Wales, were $30 and $35, respectively, now $24 and $28; prima-quality genuine block Meerschaums, assorted shapes and sizes, were $50–$250, now 20 percent off; calabash pipes with Meerschaum bowls, were $60–$100, now 10 percent off; also at 10 percent off are accessories such as pipe racks and tobacco humidors and pouches. Mail and phone orders filled; free catalogue/price list available on request. A.E., M.C., V., checks, and money orders accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 1285 Ave. of the Americas, at 51st St. (PaineWebber Building, Concourse Level), New York, N.Y. 10019 (212-247-6054); Mon.–Fri. 8 a.m.–6 p.m., Sat. 10 a.m.–5 p.m.; through 1/31/93.* ■

A Complete Entertainment Guide for Two Weeks Beginning

DECEMBER 16

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—12/16–29: "The Short and Funnies." #2—12/15–16: *Sleuth* (1972); *There Was a Crooked Man...* (1970). 12/17: *Three Comrades* (1938); *Our Daily Bread* (1934). 12/18–19: *Julius Caesar* (1953); *Five Fingers* (1952). 12/20: *Cleopatra* (1963). 12/21: *Million Dollar Legs* (1932); *If I Had a Million* (1932). 12/22: *The Honey Pot* (1967); *Anyone for Venice* (1967). 12/23–26: *A Carol for Another Christmas* (1964); *The Philadelphia Story* (1940). #3—*Daddy and the Muscle Academy* (1992); *Time Expired* (1992).

2. **ESSEX—Grand St. at Essex St. (982-4455).** *Bram Stoker's Dracula*. Opening 12/25: *Trespass*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April*. #2—*The Crying Game*. #3—*Simple Men*. #4—*Bad Lieutenant*. #5—*In the Soup*. #6—*My New Gun*. Opening 12/25: *Peter's Friends*.

4. **LE CINEMATOGRAPHE—15 Vandam St.** (751-8811). #1—Closed for renovations.

5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—Closed for renovations.

6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Of Mice and Men*. #2—*The Last of the Mohicans*.

7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Closed.

8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Bodyguard*. #2—*Home Alone 2*. #3—*The Bodyguard*.

9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 12/16: *Goldfinger* (1964); *From Russia With Love* (1963). 12/17: *It's a Wonderful Life* (1946); *A Christmas Story* (1983). 12/18–19: *The Godfather* (1972); *The Godfather Part II* (1974). 12/20: *Rebecca* (1940); *The Spiral Staircase* (1946). 12/21: *Pauline at the Beach* (1983); *Summer* (1986). 12/22: *Dark Victory* (1939); *Now, Voyager* (1942). 12/23: *Women in Love* (1970); *Sons and Daughters* (1960). 12/24: Closed. 12/25–26: *It Happened One Night* (1934); *Twentieth Century* (1934). 12/27: *Interiors* (1978); *Love and Death* (1975). 12/28: *The Exterminating Angel* (1962); *That Obscure Object of Desire* (1977). 12/29: *Agatha* (1979); *Papillon* (1973).

10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Malcolm X*. #2—*Malcolm X*. #3—*Bram Stoker's Dracula*. #4—*A Few Good Men*. #5—*A Few Good Men*. #6—*A River Runs Through It*. Opening 12/23: *Damage*. #7—*Bram Stoker's Dracula*. Opening 12/16: *Forever Young*.

11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Howards End*. #2—*Aladdin*. #3—Asian American International Film Festival. See Museums, Societies, Etc. below for details. #4—*The Distinguished Gentleman*. #5—*Glengarry Glen Ross*. #6—*The Muppet Christmas Carol*. #7—*The Distinguished Gentleman*.

12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). Closed.

13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Night and the City*. Opening 12/25: *Trespass*. #2—*Singles*. Opening 12/18: *Toys*.

14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Venice/Venice*.

15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Johnny Stecchino*. #2—*Becoming Colette*. #3—*Husbands and Wives*. #4—*Reservoir Dogs*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—Closed for Interfilm Project. #2—*The Bodyguard*. #3—*The Bodyguard*. #4—*Bram Stoker's Dracula*. #5—*Aladdin*. #6—*Bram Stoker's Dracula*. Opening 12/25: *Chaplin*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*The Distinguished Gentleman*. #2—*The Distinguished Gentleman*. #3—*A Few Good Men*. #4—*A Few Good Men*. #5—*A Few Good Men*. #6—*A Few Good Men*. Opening 12/16: *Forever Young*. #7—*Home Alone 2*. #8—*Home Alone 2*. Opening 12/18: *Toys*. #9—*Home Alone 2*. Opening 12/25: *Hoffa*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Muppet Christmas Carol*. #2—*Malcolm X*. #3—*Malcolm X*. Opening 12/25: *Trespass*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Flirting*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Bram Stoker's Dracula.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Jennifer Eight.* #2—*Passenger 57.* #3—*Malcolm X.* Opening 12/25: *Trespass.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *A Few Good Men.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*The Muppet Christmas Carol.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*The Distinguished Gentleman.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone 2.* #2—*A Few Good Men.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Bram Stoker's Dracula.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Malcolm X.* #2—*The Bodyguard.* #3—*The Bodyguard.* #4—*Malcolm X.* #5—*Under Siege.* #6—*Passenger 57.* Opening 12/25: *Trespass.* #7—Through 12/17: *Passenger 57.* Opening 12/18: *Toys.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Distinguished Gentleman.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Muppet Christmas Carol.* **EMBASSY 3**—*The Distinguished Gentleman.* **EMBASSY 4**—*Consenting Adults.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone 2.* #2—*Becoming Colette.* #3—*A River Runs Through It.* #4—*Husbands and Wives.* #5—*A Few Good Men.* #6—*Glengarry Glen Ross.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Aladdin.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.* Opening 12/25: *Hoffa.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Under Siege.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting.* #2—*Enchanted April.* Opening 12/25: *Peter's Friends.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Quarrel.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Through 12/22: Closed. Opening 12/23: *Damage.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.* Opening 12/25: *Hoffa.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Reservoir Dogs.*

50. LOEWS PARIS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Jennifer Eight.* Opening 12/25: *Trespass.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57.* #2—*Husbands and Wives.* Opening 12/23: *Scent of a Woman.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Used People.* **CORONET**—*Night and the City.* Opening 12/18: *Toys.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin.* **CINEMA II**—*Bad Lieutenant.* Opening 12/23: *Damage.* **CINEMA THIRD AVE.**—*The Muppet Christmas Carol.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Glengarry Glen Ross.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Home Alone 2.* #2—*Home Alone 2.* #3—*Home Alone 2.* #4—*Singles.* #5—*Consenting Adults.* #6—*A River Runs Through It.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Malcolm X.* #2—*Malcolm X.* Opening 12/25: *Chaplin.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *A Few Good Men.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Bodyguard.* #2—*Love Field.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Passion Fish.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Bram Stoker's Dracula.* Opening 12/16: *Forever Young.*

65. UA EAST—First Ave. at 85th St. (249-5100). *A River Runs Through It.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*The Distinguished Gentleman.* #2—*Aladdin.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Bram Stoker's Dracula.* #2—*The Bodyguard.* #3—*A Few Good Men.* #4—*Malcolm X.* #5—*The Bodyguard.* #6—*The Muppet Christmas Carol.* #7—*A Few Good Men.* Opening 12/16: *Forever Young.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Home Alone 2.* #2—*Home Alone 2.* Opening 12/18: *Toys.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *The Crying Game.* Opening 12/16: *Forever Young.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Tous les Matins du Monde.* #2—*Fellini's Intervista.* #3—*Tous les Matins du Monde.* #4—*The Match Factory Girl.* #5—*Waterland.* #6—*Close to Eden.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Home Alone 2.* Opening 12/18: *Toys.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Aladdin.* #2—*The Bodyguard.* #3—*The Distinguished Gentleman.* #4—*A Few Good Men.* #5—*Malcolm X.* #6—*A River Runs Through It.* Opening 12/25: *Chaplin.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*The Last of the Mohicans.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Muppet Christmas Carol.* #2—*Passenger 57.* Opening 12/25: *Trespass.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Home Alone 2.* Opening 12/25: *Trespass.* #2—*Malcolm X.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Tickets for screenings are an additional $2. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 12/19–1/3/93: "Disney in Wonderland: The Silent Cartoons of Walt Disney." 12/19, 20, 29 at 2: "Scary Tales and Adventures." J.B. Kaufman, co-author of the forthcoming book, *Walt in Wonderland*, will introduce a program that includes *Alice's Spooky Adventure* (1924), *Alice's Mysterious Mystery* (1926), Alice in the Woolly West (1926), *Two Gun Mickey* (1934), *The Mad Doctor* (1933), and others. 12/19, 20 at 4; 12/30 at 2: "Modern Inventions." Including *Alice the Piper* (1924), *Alice Gets Stung* (1925), *Alice Rattled by Rats* (1925), *Gallopin' Gaucho* (1928), *Steamboat Willie* (1928), and others. 12/26, 27, 31 at 2: "Battles and Wars." Including *Four Musicians of Bremen* (1922), *Alice's Wonderland* (1924), *Alice the Peacemaker* (1924), *Great Guns* (1927), *Bugs in Love* (1932), *Elmer Elephant* (1936), *The Pointer* (1939), and others. 12/26, 27 at 4; 12/28 at 2: "Disney's Roaring Twenties." Including *Newman's Laugh-O-Gram* (1921), *Alice Solves the Puzzle* (1925), *Alice on the Farm* (1926), *The Ocean Hip Hop* (1927), *Plane Crazy* (1928), Mickey's Pal Pluto (1933), *Mickey Plays Papaya* (1934), and others.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 12/20 at 5: "Visual Diary of Yasunori Yamamoto." Program #9: *Pulse*, reels 43 through 48.

ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL—Village East Cinemas, 181 Second Ave. (at East 12th St.) (925-8685 for information, 529-6799 for advance tickets.) $7.50; $4 senior citizens and children. Through 12/17. 12/14: *Gagman* (1990); *Mulberry* (1985). 12/15: *Surrogate Woman* (1988); *Ticket* (1986). 12/16: *Because You Are a Woman* (1990); *The Story of the Double Red Gates* (1978). 12/17: *Wedding Story* (1992).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. All screenings are at 2. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 12/19: *All the King's Men* (1949), dir. Robert Rossen. 12/20: *Spartacus* (1960), dir. Stanley Kubrick.

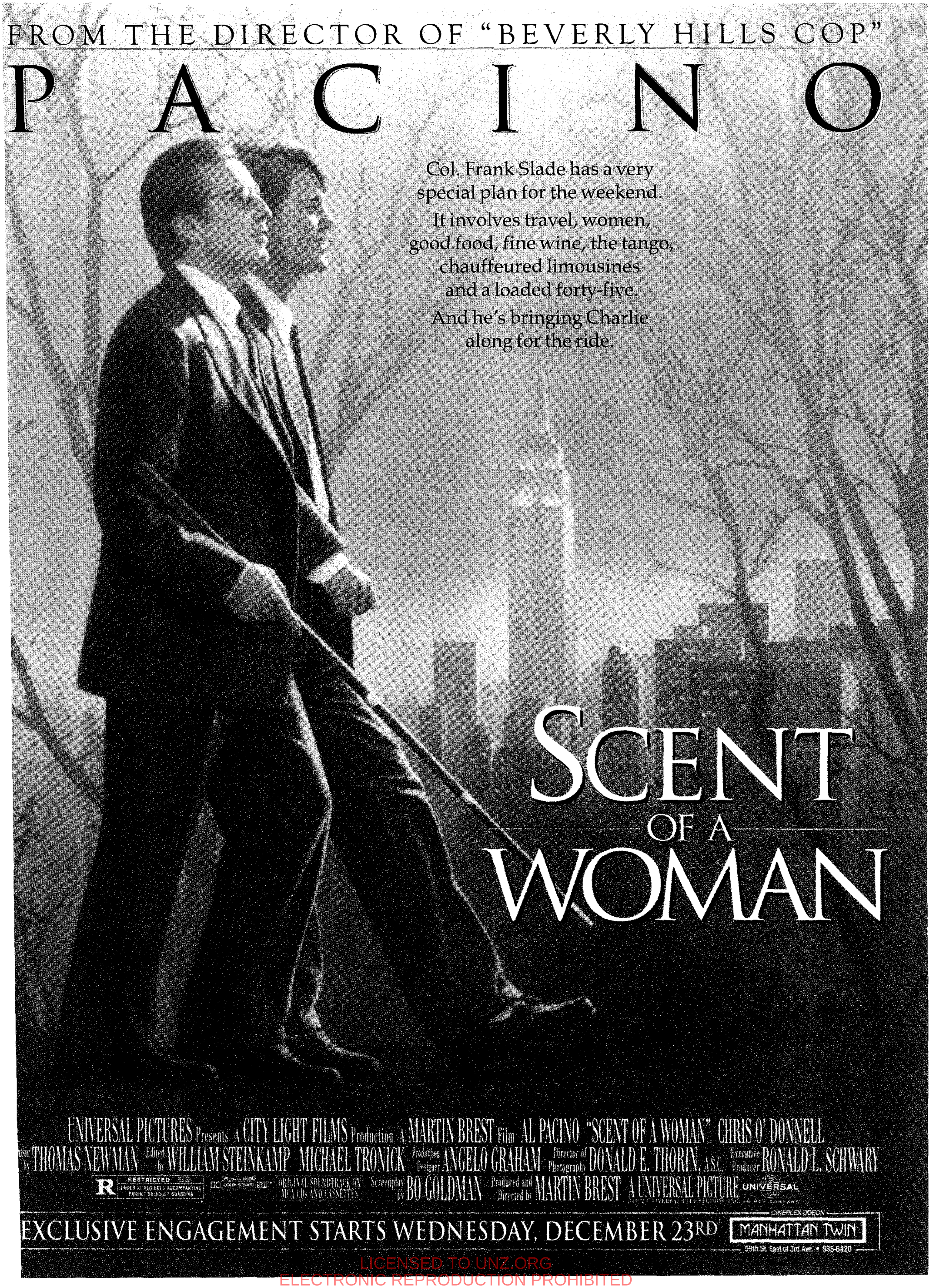
THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through 12/26: "A Tribute to New Line Cinema." 12/15, 16: *Without You I'm Nothing* (1990), dir. John Boskovich; *Torch Song Trilogy* (1988), dir. Paul Bogart. 12/17: *Truck Stop Women* (1974), dir. Mark Lester; *Stunts* (1977), dir. Mark Lester. 12/18, 19: *King of New York* (1990), dir. Abel Ferrara; *Deep Cover* (1992), dir. Bill Duke. 12/19: *Reefer Madness* (1936), dir. Gasnier. 12/20, 21: *Wise Blood* (1979); *The Rapture* (1990). 12/22, 26: *Wedding in Blood* (1973), dir. Claude Chabrol; *Pump Up the Volume* (1990), dir. Allan Moyle. 12/23–31: "The Other Jews: Sephardim in the Cinema." 12/23: *The Holy Office* (1973), dir. Arturo Ripstein; *We Are Arab Jews in Israel* (1977), dir. Yig' al Niddam. 12/26: *The House on Chelouche Street* (1973), dir. Moshe Mizrahi. 12/27: *Scapegoat* (1991), dir. Dan Woman. 12/27, 28: *I Miss the Sun* (1983), dir. Mary Halawani with *Intimate Strangers.* 12/28: *The Jews of Girona* (1990), dir. Pat Snyder; *The Last Marranos* (1990), dir. Frederic Brenner and Stan Neumann. 12/29, 30: *Jacqui* (1990), dir. Rachel Azouly-Esterkin; *Light Out Of Nowhere* (1973), dir. Nissim Dayan. 12/30: *Return to Oujda* (1987), dir. Charlotte Szlovak; *Pillar of Salt* (1979), dir. Haim Shiran. 12/30, 31: *Falasha: Exile of the Black Jews* (1984), dir. Simcha Jacobovici. 12/31: *Trees Cry for Rain: A Sephardic Journey* (1989), dir. Bonnie Burt; *I Love You, Rosa* (1972), dir. Moshe Mizrahi. "Movies for Kids." Through 12/27: "Nordic Delights: A Children's Film Festival." 12/19, 20: *Simon Small Moves In* (1990), dir. Staffan Göttestam. 12/26, 27: *The Snow Queen* (1985), dir. Päivi Hartzell.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 12/16: *Peau D'Âne* (1970), dir. Jacques Demy.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. Through 12/29: *Night and Day* (1991). 12/30–1/21/93: *Il Portaborse* (1991), dir. Daniele Luchetti.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 12/18: "Babette Mangolte."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Michael Curtiz: From Hungary to Hollywood." 12/17: *The Keyhole* (1933). 12/17, 19: *Black Fury* (1935). 12/18: *Goodbye Again* (1933). 12/18, 21: *Front Page Woman* (1935). 12/19, 22: *Stolen Holiday* (1936). 12/20, 21: *Captain Blood* (1935). 12/20, 22: *The Walking Dead* (1936). 12/24, 26: *Mad Genius* (1931). 12/26, 28: *Kid Galahad* (1937). 12/27, 29: *Four Daughters* (1938). 12/27, 29: *Four Wives* (1939). 12/28, 31: *Sea Wolf* (1941). 12/31: *Casablanca* (1942). "Recent Films From Germany." 12/18, 19: *Happy Birthday, Türko!* (1991), dir. Doris Dorrie. 12/18, 20, 24: *Meine Tochter Gohört Mir/My Daughter Is Mine* (1992), dir. Vivian Naefo. 12/19, 21: *Leben Für Leben Maximilian Kolbe/Life for Life Maximilian Kolbe* (1991), dir. Krzysztof Zanussi. 12/20, 22: *Scream of Stone* (1991), dir. Werner Herzog. 12/21, 22: *Liebe auf den Ersten Blick/Love at First Sight* (1992), dir. Rudolf Thome. 12/26, 28: *Wildfeuer/Wildfire* (1990), dir. Jo Baier. 12/26, 28, 31: *Leise Schatten/Silent Shadows* (1991), dir. Sherry Hormann. 12/27,



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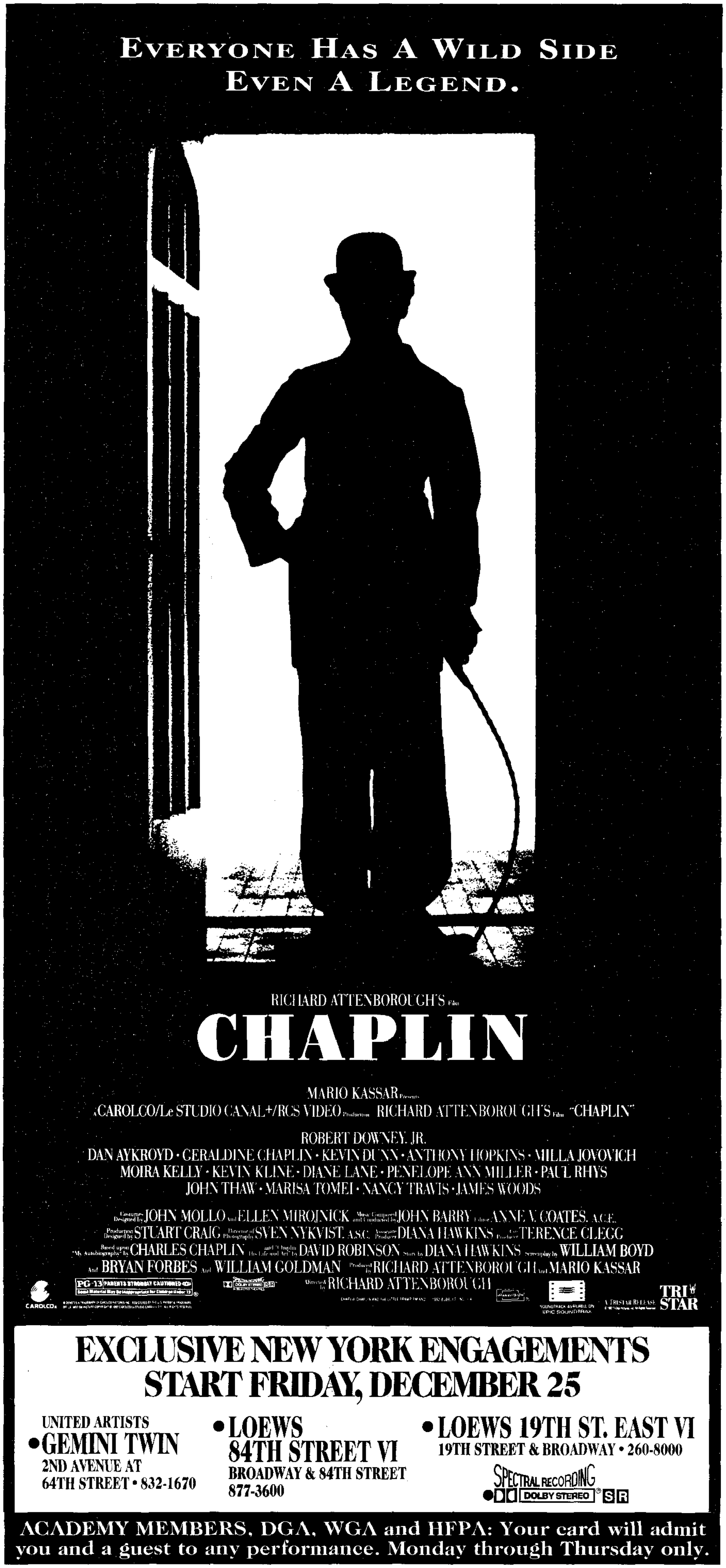
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JOHN THAW · MARISA TOMEI · NANCY TRAVIS · JAMES WOODS
Costumes Designed by JOHN MOLLO And ELLEN MIROJNICK Music Composed and Conducted by JOHN BARRY Editor ANNE V. COATES, A.C.E.
Production Designed by STUART CRAIG Director of Photography SVEN NYKVIST, A.S.C. Associate Producer DIANA HAWKINS Co-Producer TERENCE CLEGG
Based upon "My Autobiography" by CHARLES CHAPLIN and "Chaplin His Life and Art" by DAVID ROBINSON Story by DIANA HAWKINS Screenplay by WILLIAM BOYD
And BRYAN FORBES And WILLIAM GOLDMAN Produced by RICHARD ATTENBOROUGH And MARIO KASSAR
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29: *Hotel Deutschland* (1991), dir. Stefan Paul. 12/27, 29: *Apfelbäume/Apple Trees* (1992), dir. Helma Sanders-Brahms. "What's Happening." 12/17: *All in the Same Boat* (1992), dir. Ivan Rossenov.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television." Through 5/16/93: "The New York Philharmonic: A Radio and Television Tradition." Friday Night Screenings: 12/18 at 6: "David Letterman"; at 6:30: "True West"; at 7: "Rhythm of the Samba"; at 7: "Eight Hours Are Not a Day." Museum closed 12/25.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: Through 12/17: *Swoon* (1991). 12/18–23: *Glengarry Glen Ross* (1992). 12/24: *Moliere* (1978). 12/25–30: *Venice/Venice* (1992). Cinema #2: Through 12/17: *Swoon* (1991). 12/18–23: *Husbands and Wives* (1992). 12/24–30: *Waterland* (1992).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Cityscapes: Characters Within the Metropolis." 12/19: *Roma, Citta Aperta* (1945), dir. Roberto Rossellini.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone 2.* #2—*The Muppet Christmas Carol.* #3—*The Distinguished Gentleman.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Home Alone 2.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*The Muppet Christmas Carol.* #6—*Malcolm X.* #7—*The Distinguished Gentleman.* #8—*A Few Good Men.*

155. INTERBORO—E. Tremont Ave.. nr. Bruckner Blvd. (792-2100). #1—*Forever Young.* #2—*Home Alone 2.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Malcolm X.* #2—*The Muppet Christmas Carol.* #3—*The Distinguished Gentleman.* #4—*Bram Stoker's Dracula.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*A Few Good Men.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* #4—*The Bodyguard.* #5—*Home Alone 2.* #6—*Bram Stoker's Dracula.* #7—*Passenger 57.* #8—*Malcolm X.* #9—*The Muppet Christmas Carol.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Malcolm X.* #2—*The Distinguished Gentleman.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.* Opening 12/25: *Trespass.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*A Few Good Men.* #2—*The Muppet Christmas Carol.* #3—*The Distinguished Gentleman.* #4—*The Bodyguard.* #5—*Aladdin.* #6—*Malcolm X.* #7—*Home Alone 2.* #8—*Bram Stoker's Dracula.* #9—*Passenger 57.* #10—*Under Siege.*

BROOKLYN

AREA CODE 718

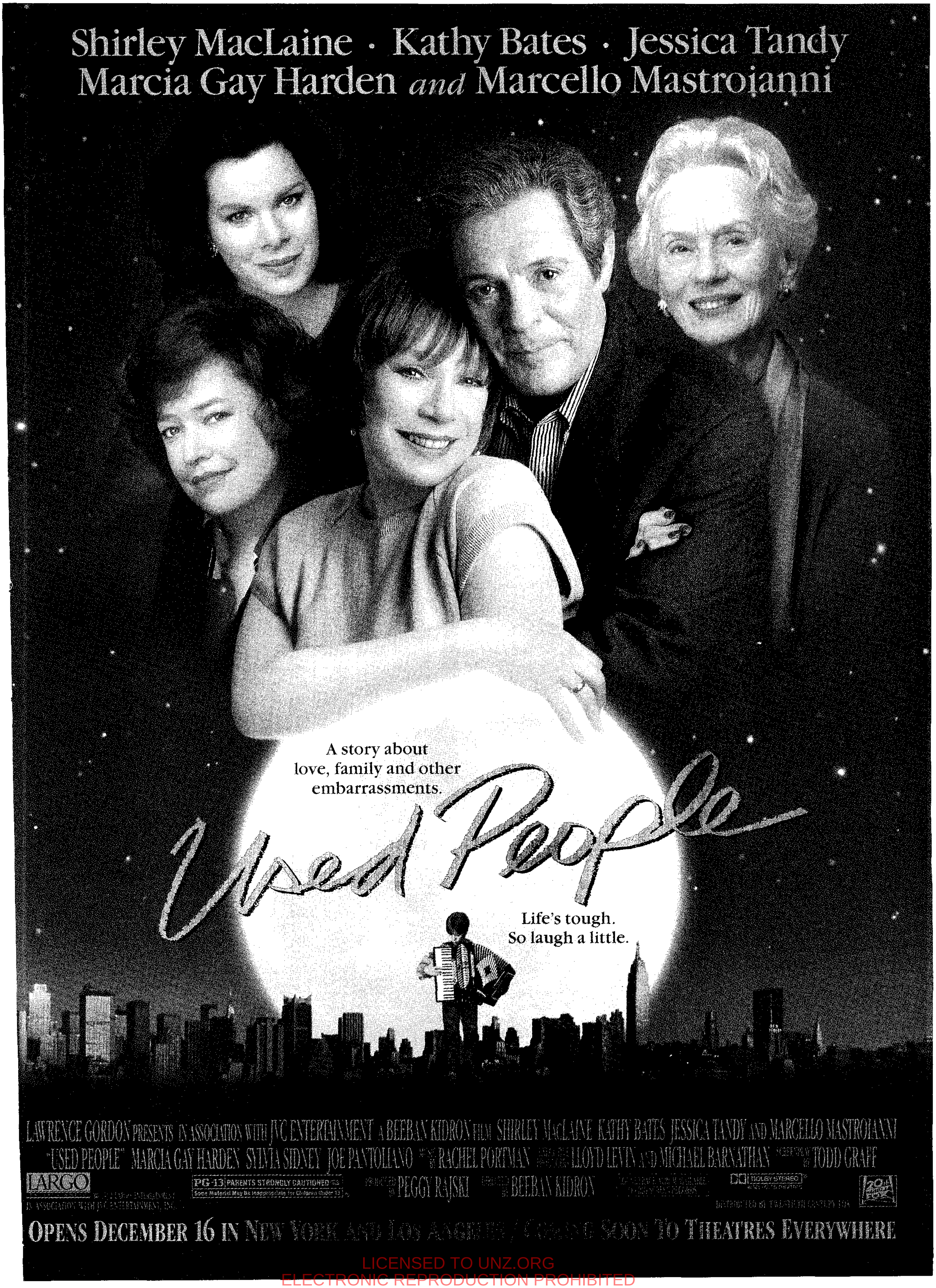
200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Few Good Men.* #2—*A Few Good Men.* #3—*The Muppet Christmas Carol.* #4—*The Bodyguard.* #5—*Bram Stoker's Dracula.* #6—*Aladdin.* #7—*Aladdin.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Malcolm X.* #2—*A River Runs Through It; A Brief History of Time.* Beg. 12/18: *Leap of Faith.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Bodyguard.* #2—*The Muppet Christmas Carol.* #3—*Home Alone 2.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Bodyguard.* #2—*Aladdin.* #3—*Bram Stoker's Dracula; The Muppet Christmas Carol.* #4—*A Few Good Men.* #5—*Home Alone 2.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone 2.* Beg. 12/25: *Trespass.* #2—*The Distinguished Gentleman.*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MOVIES

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Home Alone 2.* #2—*Home Alone 2.* #3—*Forever Young.* #4—*The Distinguished Gentleman.* #5—*The Distinguished Gentleman.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Malcolm X.* #2—*Home Alone 2.* #3—*The Distinguished Gentleman.* #4—*The Distinguished Gentleman.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*The Bodyguard.* #4—*Malcolm X.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Muppet Christmas Carol.* #2—*Home Alone 2.* #3—*A Few Good Men.* #4—*Home Alone 2.* #5—*Bram Stoker's Dracula.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Under Siege.* #2—*Aladdin.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Aladdin.* #2—*Aladdin.* #3—*The Distinguished Gentleman.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Home Alone 2.* #2—*A Few Good Men.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Home Alone 2.* #2—*Malcolm X.* #3—*The Muppet Christmas Carol.* #4—*Aladdin.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2.* #4—Through 12/17: *Home Alone 2.* Beg. 12/18: *Toys.* #5—*The Bodyguard.* #6—*Forever Young.* #7—*The Muppet Christmas Carol.* #8—*A Few Good Men.* #9—Through 12/17: *A Few Good Men.* Beg. 12/18: *Leap of Faith.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—Through 12/24: *Bram Stoker's Dracula.* Beg. 12/25: *A Few Good Men.* #2—*Malcolm X.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Bodyguard.* #2—*The Distinguished Gentleman.* #3—*Home Alone 2.* #4—*Malcolm X.* #5—*Bram Stoker's Dracula.* #6—*A Few Good Men.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone 2.* #2—*The Muppet Christmas Carol; Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—*The Distinguished Gentleman.* #5—*A Few Good Men.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Muppet Christmas Carol.* #2—*Home Alone 2.* #3—*Forever Young.* #4—*The Distinguished Gentleman.* #5—*Bram Stoker's Dracula.* #6—Through 12/17: *Malcolm X.* Beg. 12/18: *Leap of Faith.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A Few Good Men.* #2—Through 12/17: *A Few Good Men.* Beg. 12/18: *Leap of Faith.* #3—*Home Alone 2.* #4—*Home Alone 2.*

303. CORONA—PLAZA—(639-7722). #1—Spanish movies.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*A Few Good Men.* #2—*Aladdin.* #3—*Forever Young.* #4—*Home Alone 2.* #5—Through 12/17: *Home Alone 2.* Beg. 12/18: *Leap of Faith.* #6—*Bram Stoker's Dracula.* #7—*A River Runs Through It.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Aladdin.* #2—*The Distinguished Gentleman.* #3—*The Muppet Christmas Carol.* #4—*The Distinguished Gentleman.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*The Distinguished Gentleman.* #2—*Home Alone 2.* #3—*A Few Good Men.* #4—*The Bodyguard.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Bram Stoker's Dracula.* #2—*The Muppet Christmas Carol.* #3—Through 12/17: *Under Siege; Passenger 57.* Beg. 12/18: *Toys.* #4—*Malcolm X.*

308. FLUSHING—UTOPIA—(454-2323). #1—*A Few Good Men.* #2—*Bram Stoker's Dracula.* Beg. 12/18: *Leap of Faith.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Aladdin.* #2—Through 12/17: *School Ties.* Beg. 12/18: *Leap of Faith.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*Forever Young.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bram Stoker's Dracula.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*A Few Good Men.* #2—Through 12/17: *A Few Good Men.* Beg. 12/18: *Toys.* #3—*Home Alone 2.* #4—*The Bodyguard.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Aladdin.* #2—*Aladdin.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Passenger 57.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2.* #3—*Home Alone 2.* #4—*The Muppet Christmas Carol.* #5—*A Few Good Men.* #6—*A Few Good Men.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Bodyguard.* #2—*Aladdin.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Home Alone 2.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Home Alone 2.* #2—Through 12/17: *Home Alone 2.* Beg. 12/18: *Toys.* #3—*Aladdin.* #4—*The Bodyguard.* #5—Through 12/17: *Passenger 57.* Beg. 12/18: *Leap of Faith.* #6—*A Few Good Men.* #7—*The Muppet Christmas Carol.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Howards End; Becoming Colette.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone 2.* #2—*Bram Stoker's Dracula.* #3—*The Distinguished Gentleman.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bram Stoker's Dracula.* #2—*The Muppet Christmas Carol.*

401. NEW DORP—HYLAN—(351-6601). #1—*Home Alone 2.* #2—*Aladdin.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Home Alone 2.* #2—*Forever Young.* #3—*A Few Good Men.* #4—Through 12/17: *A Few Good Men.* Beg. 12/18: *Toys.* #5—*Bram Stoker's Dracula.* #6—Through 12/17: *Passenger 57.* Beg. 12/18: *Leap of Faith.* #7—*Aladdin.* #8—*The Distinguished Gentleman.* #9—*The Bodyguard.* #10—*Malcolm X.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Home Alone 2.* #2—*The Distinguished Gentleman.*

501. BELLMORE—MOVIES—(783-7200). *A Few Good Men.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Home Alone 2.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*A Few Good Men.* #2—*A Few Good Men.* #3—*The Bodyguard.* #4—*Forever Young.* #5—*Home Alone 2.* #6—*Home Alone 2.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Bram Stoker's Dracula.* #2—*Aladdin.* #3—*Home Alone 2.* #4—*The Muppet Christmas Carol.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Distinguished Gentleman.* #2—*A Few Good Men.* #3—*A Few Good Men.* #4—*Malcolm X.* #5—*Bram Stoker's Dracula.* #6—*Forever Young.* #7—*Home Alone 2.* #8—*The Bodyguard.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone 2.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.* #4—*The Bodyguard.* #5—*A Few Good Men.* #6—*A Few Good Men.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Bodyguard.* #2—*A Few Good Men.* #3—*A Few Good Men.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Home Alone 2.* #2—*Aladdin.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Distinguished Gentleman.* #2—*Malcolm X.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Consenting Adults; Honey, I Blew Up the Kids; 3 Ninjas; Mr. Baseball.* #2—*A Brief History of Time; The Mighty Ducks.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Muppet Christmas Carol.* #2—*Aladdin.* #3—*Aladdin.* #4—*Malcolm X.* #5—*The Distinguished Gentleman.* #6—*Bram Stoker's Dracula.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Home Alone 2.* #2—*The Distinguished Gentleman.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Distinguished Gentleman.* #2—*Home Alone 2.* #3—*The Distinguished Gentleman.* #4—*Home Alone 2.* #5—*Malcolm X.* #6—Through 12/17: *Under Siege.* Beg. 12/18: *Toys.*

515. MALVERNE—TWIN—(599-6966). #1—*Jennifer Eight; The Mighty Ducks.* #2—*The Last of the Mohicans.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Home Alone 2.* #2—*A River Runs Through It.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Aladdin.* #2—Through 12/17: *Aladdin.* Beg. 12/18: *Toys.* #3—*Home Alone 2.* #4—*The Bodyguard.* #5—*A Few Good Men.* #6—*Bram Stoker's Dracula.* #7—*The Muppet Christmas Carol.* #8—Through 12/17: *Home Alone 2.* Beg. 12/18: *Leap of Faith.* #9—*Forever Young.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Passenger 57.* #2—*Jennifer Eight; The Mighty Ducks.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*The Bodyguard.* #3—*Aladdin.* #4—*Bram Stoker's Dracula.* #5—*Aladdin.* #6—*Passenger 57.* Beg. 12/18: *Toys.* #7—*Under Siege.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Distinguished Gentleman.* #2—*Malcolm X.* #3—*A Few Good Men.* #4—*The Distinguished Gentleman.* #5—*The Muppet Christmas Carol.* #6—*A Few Good Men.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*A Few Good Men.* #2—*A Few Good Men.* #3—*The Muppet Christmas Carol.* #4—*Aladdin.* #5—*The Bodyguard.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A River Runs Through It.* #2—*Forever Young.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Distinguished Gentleman.* #2—*Bram Stoker's Dracula.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A Few Good Men.* #2—*The Bodyguard.* #3—Through 12/17: *Bram Stoker's Dracula.* Beg. 12/18: *Toys.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Malcolm X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*A Few Good Men.* #2—*The Muppet Christmas Carol.* #3—*The Distinguished Gentleman.* #4—*Aladdin.* #5—*The Bodyguard.* #6—*Home Alone 2.* #7—*Bram Stoker's Dracula.* #8—*Passenger 57.* #9—*Malcolm X.* #10—*Under Siege.*

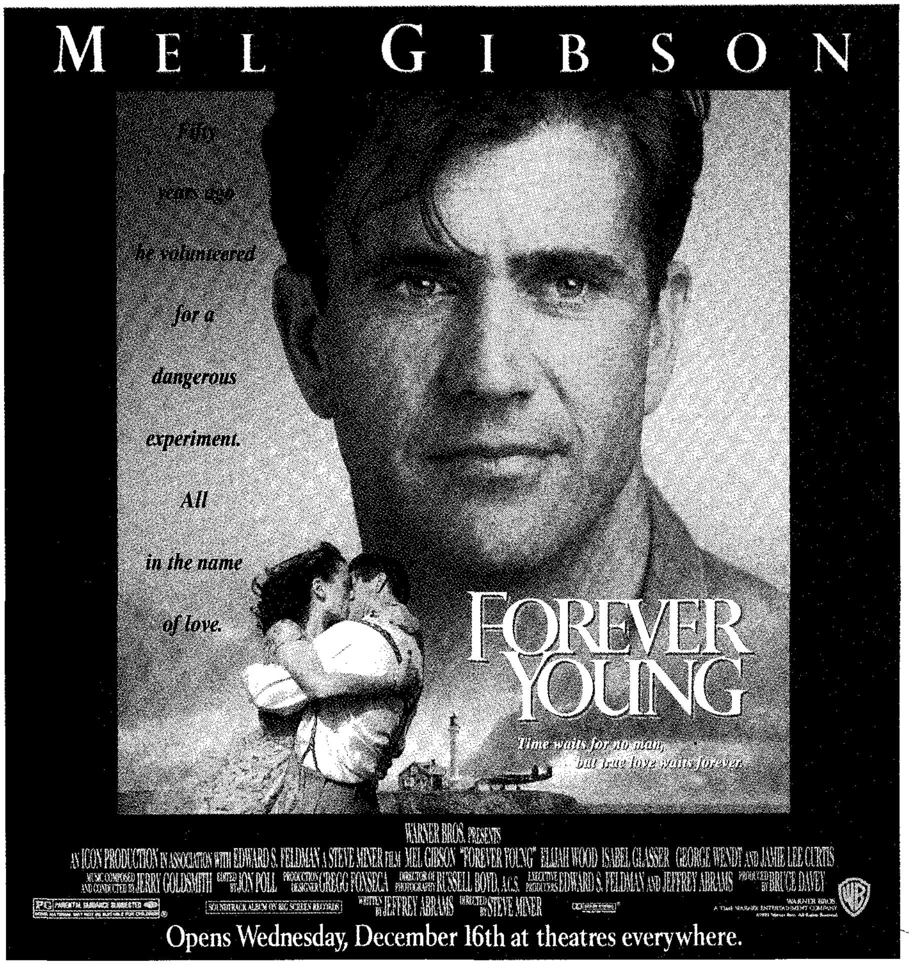
532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Bodyguard.* #2—*The Distinguished Gentleman.* #3—*A Few Good Men.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Consenting Adults.* #2—*Sneakers.* #3—*The Mighty Ducks.* #4—*A River Runs Through It.* #5—*The Last of the Mohicans.* #6—*School Ties; Becoming Colette.*

534. WESTBURY—WESTBURY—(333-1911). #1—Through 12/24: *The Quarrel.* Beg. 12/25: *Tous les Matins du Mondes.* #2—Through 12/17: *Bob Roberts.* Beg. 12/18: *Leap of Faith.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2.* #3—*Home Alone 2.*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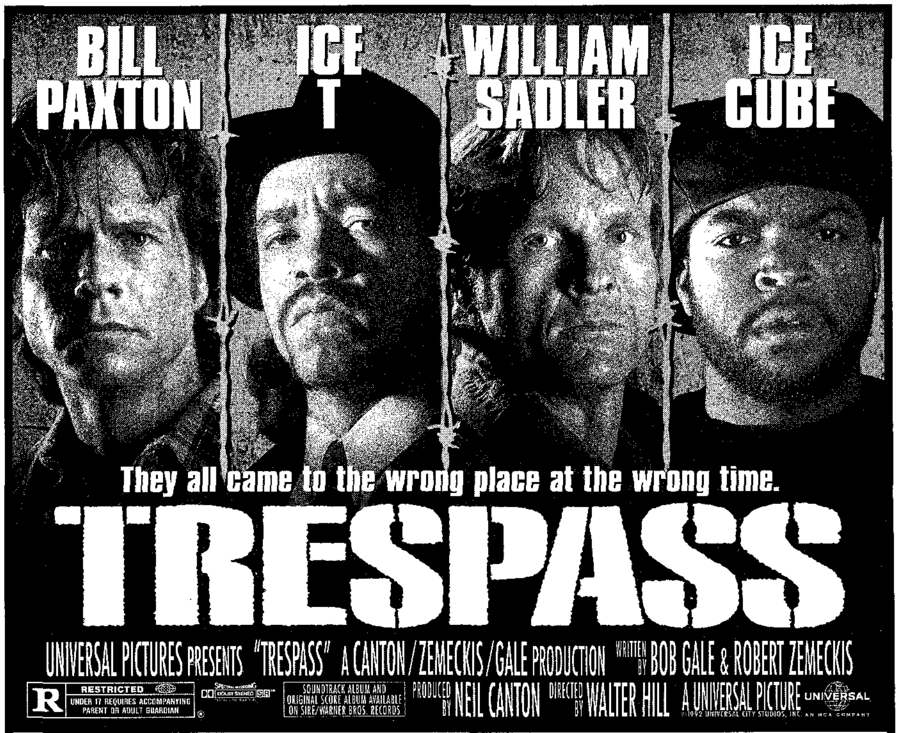

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601. BABYLON—SOUTH BAY—(587-7676). #1—*The Muppet Christmas Carol*. #2—*The Distinguished Gentleman*. #3—*Aladdin*. #4—*Malcolm X*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Forever Young*. #2—*The Bodyguard*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Few Good Men*. #2—*The Muppet Christmas Carol*. #3—*The Distinguished Gentleman*. #4—*The Bodyguard*. #5—*Aladdin*. #6—*Home Alone 2*. #7—*Malcolm X*. #8—*Under Siege*. #9—*Bram Stoker's Dracula*. #10—*The Last of the Mohicans*. #11—*The Mighty Ducks*. #12—*A River Runs Through It*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*A Few Good Men*. #2—*The Muppet Christmas Carol*. #3—*The Distinguished Gentleman*. #4—*Aladdin*. #5—*The Bodyguard*. #6—*Home Alone 2*. #7—*Passenger 57*. #8—*A River Runs Through It*. #9—*Bram Stoker's Dracula*. #10—*Under Siege*. #11—*Malcolm X*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Distinguished Gentleman*. #2—*A Few Good Men*. #3—*Forever Young*. #4—*The Muppet Christmas Carol*. #5—Through 12/17: *Malcolm X*. Beg. 12/18: *Leap of Faith*. #6—*Bram Stoker's Dracula*. #7—*The Bodyguard*. #8—*Home Alone 2*. #9—Through 12/17: *Home Alone 2*. Beg. 12/18: *Toys*. #10—*Aladdin*.

611. CORAM—PINE—(698-6442). #1—*The Muppet Christmas Carol*. #2—*Home Alone 2*. #3—*Aladdin*. #4—*Aladdin*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Aladdin*. #2—*A Few Good Men*. #3—*Home Alone 2*. #4—*Forever Young*. #5—Through 12/17: *A River Runs Through It*. Beg. 12/18: *Leap of Faith*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Aladdin*. #2—*The Distinguished Gentleman*.

616. HUNTINGTON—SHORE—(421-5200). #1—*A Few Good Men*. #2—*A Few Good Men*. #3—*A River Runs Through It*. #4—*The Bodyguard*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Malcolm X*.

618. ISLIP—ISLIP—(581-5200). #1—*Jennifer Eight*. #2—*The Muppet Christmas Carol*. #3—*Passenger 57*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Bram Stoker's Dracula*. #2—*Home Alone 2*. #3—*The Distinguished Gentleman*. #4—*Forever Young*.

620. LINDENHURST—LINDENHURST—(957-5400). *Husbands and Wives*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Home Alone 2*. #2—*Home Alone 2*. #3—*Bram Stoker's Dracula*. #4—*The Distinguished Gentleman*. #5—*Malcolm X*. #6—*Glengarry Glen Ross*. #7—*Forever Young*. #8—*The Muppet Christmas Carol*.

623. NORTHPORT—NORTHPORT—(261-8600). *Husbands and Wives*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Bram Stoker's Dracula*. #2—*Malcolm X*. #3—*Home Alone 2*. #4—Through 12/17: *Home Alone 2*. Beg. 12/18: *Leap of Faith*. #5—*The Bodyguard*. #6—*The Muppet Christmas Carol*. #7—*Aladdin*. #8—*Aladdin*. #9—*The Distinguished Gentleman*. #10—Through 12/17: *The Distinguished Gentleman*. Beg. 12/18: *Toys*. #11—*Forever Young*. #12—*A Few Good Men*. #13—*A Few Good Men*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Bodyguard*. #2—*Bram Stoker's Dracula*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Becoming Colette*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Home Alone 2*. #2—*Bram Stoker's Dracula*. #3—*The Bodyguard*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *Husbands and Wives*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Muppet Christmas Carol*. #2—*The Bodyguard*. #3—Through 12/17: *The Last of the Mohicans*. Beg. 12/18: *Toys*. #4—*Bram Stoker's Dracula*. #5—Through 12/17: *Jennifer Eight*. Beg. 12/18: *Malcolm X*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Aladdin*. #2—*A Few Good Men*. #3—*Aladdin*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Aladdin*. #2—*The Distinguished Gentleman*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Few Good Men*. #2—*Johnny Stecchino*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Distinguished Gentleman*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Distinguished Gentleman*. #2—*The Bodyguard*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Muppet Christmas Carol*. #2—*A Few Good Men*. #3—*Forever Young*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A Few Good Men*. #2—*Bram Stoker's Dracula*.

704. HARRISON—CINEMA—(835-9800). Program unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*The Muppet Christmas Carol*. #2—*Home Alone 2*. #3—*Home Alone 2*. #4—*The Last of the Mohicans*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*A Few Good Men*. #2—*The Muppet Christmas Carol*. #3—*The Distinguished Gentleman*. #4—*The Bodyguard*. #5—*Aladdin*. #6—*Home Alone 2*. #7—*Malcolm X*. #8—*Bram Stoker's Dracula*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *A Few Good Men*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Bodyguard*. #2—*Home Alone 2*. #3—*Bram Stoker's Dracula*. #4—*Forever Young*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Aladdin*. #2—*Bram Stoker's Dracula*. #3—*A Few Good Men*. #4—*Home Alone 2*. #5—*A Few Good Men*.

714. PEEKSKILL—BEACH—(737-6262). #1—*The Muppet Christmas Carol*. #2—*Bram Stoker's Dracula*. #3—*The Distinguished Gentleman*. #4—*The Bodyguard*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Home Alone 2*. #2—*Home Alone 2*. #3—*Aladdin*. #4—*Aladdin*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Aladdin*.

718. RYE—RYE RIDGE—(939-8177). #1—*The Distinguished Gentleman*. #2—*Aladdin*.

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino*. Beg. 12/25: *Peter's Friends*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Aladdin*. #2—*The Distinguished Gentleman*. #3—*Aladdin*. #4—*The Distinguished Gentleman*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Home Alone 2*. #2—Through 12/17: *Home Alone 2*. Beg. 12/18: *Leap of Faith*. #3—*Malcolm X*. #4—*Bram Stoker's Dracula*. #5—*The Bodyguard*. #6—Through 12/17: *Passenger 57*. Beg. 12/18: *Leap of Faith*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 12/17: *Malcolm X*. Beg. 12/18: *Toys*. #2—*Bram Stoker's Dracula*. #3—*A Few Good Men*. #4—*The Distinguished Gentleman*. #5—*Forever Young*. #6—*The Muppet Christmas Carol*. #7—*The Bodyguard*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Aladdin*. #2—*Aladdin*. #3—*Malcolm X*. #4—*Malcolm X*. #5—*The Muppet Christmas Carol*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Aladdin*. #2—*A Few Good Men*. #3—*The Distinguished Gentleman*. #4—*Bram Stoker's Dracula*. Beg. 12/18: *Leap of Faith*. #5—*Forever Young*. #6—*The Muppet Christmas Carol*. Beg. 12/25: *Hoffa*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone 2*. #2—*The Bodyguard*.

757. NYACK—CINEMA EAST—(358-6631). *Forever Young*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A Few Good Men*. #2—*Home Alone 2*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Distinguished Gentleman*.

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*A Few Good Men*. #2—*Home Alone 2*. #3—*The Distinguished Gentleman*. #4—*The Distinguished Gentleman*. #5—Through 12/17: *The Bodyguard*. Beg. 12/18: *Leap of Faith*. #6—*The Bodyguard*. #7—*Bram Stoker's Dracula*. #8—*Forever Young*. #9—*A Few Good Men*. #10—*Home Alone 2*. #11—*Passenger 57*.

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*The Muppet Christmas Carol*. #2—*Malcolm X*.

764. LAFAYETTE—(357-6030). *The Bodyguard*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Under Siege*. #2—*A River Runs Through It*.

801. DANBURY—CROWN CINE—(743-2200). #1—*A Few Good Men*. #2—*Aladdin*. #3—*Bram Stoker's Dracula*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Home Alone 2*. #2—*The Muppet Christmas Carol*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Malcolm X*. #2—*The Distinguished Gentleman*. #3—*The Bodyguard*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Bodyguard*. #2—*The Muppet Christmas Carol*.

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers*. #2—*The Last of the Mohicans*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Bodyguard*. #2—*A River Runs Through It*. #3—*Bram Stoker's Dracula*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*A Few Good Men*. #2—*Home Alone 2*.

810. NORWALK—CINEMA—(838-4504). #1—*The Distinguished Gentleman*. #2—*The Muppet Christmas Carol*.

813. SOUTH NORWALK—SONO—(866-9202). 12/15–21: *Enchanted April* (1992). 12/22–24: Closed. 12/25–31: *A Brief History of Time* (1992). 12/25–31: *1991: The Year that Punk Broke* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Malcolm X*. #2—*The Distinguished Gentleman*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Home Alone 2*. #2—*The Muppet Christmas Carol*. #3—*Home Alone 2*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*A Few Good Men*. #2—*Aladdin*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Aladdin*. #2—*Home Alone 2*. #3—*Home Alone 2*. #4—*Forever Young*. #5—*The Muppet Christmas Carol*. #6—*Bram Stoker's Dracula*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*School Ties; Passenger 57*. Beg. 12/18: *Leap of Faith*. #2—*Aladdin*. #3—*The Bodyguard*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*A River Runs Through It*. #2—*Malcolm X*. #3—*A Few Good Men*. #4—*Bram Stoker's Dracula*.

821. WESTPORT—POST—(227-0500). *Home Alone 2*.

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822. WILTON—CINEMA—(762-5678). *Aladdin.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Home Along 2.* #2—*A Few Good Men.* #3—*The Bodyguard.* #4—*Bram Stoker's Dracula.* #5—*The Muppet Christmas Carol.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*The Distinguished Gentleman.* #2—*The Bodyguard.* #3—*Home Alone 2.* #4—*Malcolm X.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Home Alone 2.* #2—*Aladdin.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.* #5—*A Few Good Men.* #6—*A Few Good Men.* #7—*Bram Stoker's Dracula.* #8—*The Distinguished Gentleman.* #9—*The Bodyguard.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*The Bodyguard.* #2—*Home Alone 2.* #3—*Malcolm X.* #4—*The Distinguished Gentleman.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Forever Young.* #2—*Aladdin.* #3—*Home Alone 2.* #4—*The Muppet Christmas Carol.* #5—*The Bodyguard.* #6—*Aladdin.* #7—*Home Alone 2.* #8—*Passenger 57.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Distinguished Gentleman.* #2—*A Few Good Men.* #3—*A Few Good Men.* #4—*Bram Stoker's Dracula.* #5—*The Distinguished Gentleman.* #6—*Malcolm X.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Blade Runner.* #2—*Brother's Keeper.* #3—*Passenger 57.*

907. WEST NEW YORK—MAYFAIR—(865-2010). M4Under *Siege; Passenger 57; Traces of Red; Candyman.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Under Siege; Candyman.* #2—*Passenger 57; Night and the City.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 12/17: *Passenger 57.* 12/18–12/24: *Leap of Faith.* Beg. 12/25: *Trespass.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Bodyguard.* #2—*Malcolm X.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Home Alone 2.* #2—*The Muppet Christmas Carol.* #3—*The Last of the Mohicans.* #4—*Passenger 57; Under Siege.* #5—*Forever Young.*

915. LIVINGSTON—COLONY—(992-1646). #1—*A Few Good Men.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.*

916. MILLBURN—MILLBURN—(376-0800). #1—*A River Runs Through It.* #2—*Glengarry Glen Ross.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Aladdin.* #2—*The Distinguished Gentleman.* #3—*Aladdin.* Beg. 12/25: *The Lover.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone 2.* #2—*The Muppet Christmas Carol.* Beg. 12/25: *Leap of Faith.* #3—Through 12/24: *The Mighty Ducks.* Beg. 12/25: *Bram Stoker's Dracula.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*A Few Good Men.* #2—*The Muppet Christmas Carol.* #3—*The Distinguished Gentleman.* #4—*Home Alone 2: Lost in New York.* #5—*Passenger 57.* #6—*Bram Stoker's Dracula.* #7—*Aladdin.* #8—*The Bodyguard.* #9—*Malcolm X.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Bodyguard.* #2—*A Few Good Men.* #3—Through 12/17: *Bram Stoker's Dracula.* Beg. 12/18: *Toys.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Home Alone 2.* #2—*Home Alone 2.* Beg. 12/18: *Toys.* #3—*Malcolm X.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Aladdin.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Bram Stoker's Dracula.* #2—*The Muppet Christmas Carol.*

932. ELIZABETH—ELMORA—(352-3483). *The Muppet Christmas Carol.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Home Alone 2.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—*The Distinguished Gentleman.* #5—*Passenger 57.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Aladdin.* #2—*A Few Good Men.* #3—*The Bodyguard.* #4—*Home Alone 2.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Becoming Colette.* Beg. 12/25: *The Lover.*

936. UNION—UNION—(686-4373). #1—*A Few Good Men.* #2—*Under Siege.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Forever Young.* #2—*A Few Good Men.* #3—*Home Alone 2: Lost in New York.*

938. WESTFIELD—TWIN—(654-4720). #1—*Aladdin.* #2—*The Distinguished Gentleman.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Forever Young.* #2—*The Muppet Christmas Carol.* #3—Through 12/17: *A River Runs Through It.* Beg. 12/18: *Leap of Faith.* #4—*The Bodyguard.* #5—*Home Alone 2.*

951. CLOSTER—CLOSTER—(768-8800). Through 12/24: *The Distinguished Gentleman.* Beg. 12/25: *Hoffa.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*A River Runs Through It.* #2—*The Bodyguard.* #3—*The Distinguished Gentleman.* #4—*A Few Good Men.*

953. EMERSON—QUAD—(261-1000). #1—*The Distinguished Gentleman.* #2—Through 12/17: *The Distinguished Gentleman.* Beg. 12/18: *Leap of Faith.* #3—*A Few Good Men; The Muppet Christmas Carol.* #4—Beg. 12/25: *Trespass.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last of the Mohicans.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*A Few Good Men.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Home Alone 2: Lost in New York.* #5—*The Muppet Christmas Carol.* #6—*A Few Good Men.* #7—*Home Alone 2: Lost in New York.* #8—*Forever Young.* #9—*The Bodyguard.* #10—*Aladdin.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Malcolm X.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*A Few Good Men.* #2—*The Distinguished Gentleman.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Distinguished Gentleman.* #2—*The Distinguished Gentleman.* #3—*Bram Stoker's Dracula.* #4—*A Few Good Men.* #5—*The Bodyguard.* #6—*Forever Young.* #7—*Home Alone 2.* #8—*The Muppet Christmas Carol.* #9—*A Few Good Men.* #10—*Aladdin.* #11—*Malcolm X.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Jennifer Eight.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*A Few Good Men.*

969. TEANECK—MOVIE CITY—(836-3334). #1—Program unavailable.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.* #4—Through 12/17: *Aladdin.* Beg. 12/18: *Toys.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Aladdin.* #2—*The Muppet Christmas Carol.* Beg. 12/25: *Hoffa.* #3—*Malcolm X.* Beg. 12/16: *Forever Young.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*The Bodyguard.* #4—Through 12/17: *A River Runs Through It.* Beg. 12/18: *Toys.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★ **ALADDIN**—(1 hr. 30 min.; 1992) The real subject of this new Disney animated musical feature is not the boy who rubbed a magic lamp and got three wishes but the wish-granting pleasures of show business itself—a celebration of the magic-carpet ride of modern entertainment. Aladdin, a butch little street thief, gets hold of the lamp and rubs it by accident, and out pops an expansive blue genie speaking in the voice of Robin Williams, who saves the movie from possible embarrassment. Williams, of course, *is* a genie. In a regular movie, he is always a bit uncomfortable—you can sense that he's artificially slowing himself down. But if Williams's delivery goes faster than the minds of mere mortals, it doesn't go faster than animated movement. A group of fine actors provide the other voices, including Jonathan Freeman as Jafar, the elegantly sadistic vizier, and Gilbert Gottfried as Iago, Jafar's irritable parrot. With *Aladdin,* the Disney people have gone as far as professionalism, good humor, and commercial calculation can take them. With songs by Alan Menken and the late Howard Ashman. (11/30/92) G. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 200, 206, 215, 216, 216, 218, 219, 304, 304, 305, 309, 314, 314, 316, 319, 401, 406, 504, 506, 509, 512, 512, 517, 517, 522, 522, 524, 530, 601, 606, 608, 610, 611, 611, 612, 613, 625, 625, 635, 635, 636, 706, 709, 715, 715, 716, 718, 722, 722, 753, 753, 755, 801, 817, 818, 819, 822, 902, 904, 904, 915, 917, 917, 919, 930, 934, 938, 961, 961, 965, 970, 970, 971**

BAD LIEUTENANT—(1 hr. 38 min.; 1992) Alcohol, drugs, women—Harvey Keitel is a fallen New York City cop who abuses them all. But the unshakable faith of a rape victim—a nun so pious that she refuses to name her attackers—makes a case for redemption. NC-17. **3, 55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric who shocked Parisian society. R. **15, 38, 321, 533, 630**

THE BODYGUARD—(2 hr. 10 min.; 1992) Whitney Houston, in her movie debut, plays an overwrought version of herself—an egotistical pop star living miserably in a huge Los Angeles mansion. Her Rachel Marron is surrounded by managers, sycophants, hustlers. Enter the bodyguard. Frank Farmer (Kevin Costner), guardian of presidents, now gone private, signs on to protect Rachel from death threats. Lawrence Kasdan, who wrote the script years ago, made Farmer another hero in the stoic-male tradition. Costner's short, noble-Roman haircut makes him look tough and unintelligent, as if he's been eating granite for breakfast. As for Whitney Houston, she flirts her way through her performance, ducking her head, smiling, doing sexy, honeyed things with her voice. As Kasdan tells it, Rachel has to seduce or conquer everyone in her path. Since the bodyguard disapproves of her, she has to turn him on. She does, and we get the kind of squishy, masochistic scenes that feminism should have killed—ah, she's in love with the one man who can give her complete safety. Meanwhile, she has to be made to realize what everyone else can see—that there's a serious threat to her life. The movie ends in a revolting and ludicrous scene at the Academy Awards in which the bodyguard receives his fondest wish in front of the whole world. The more you think about it, the sicker the movie becomes. Directed by Mick Jackson, a Brit who should have known better. (12/7/92) R. **8, 18, 33, 62, 67, 85, 152, 155, 158, 159, 160, 200, 204, 206, 213, 217, 219, 221, 222, 301, 306, 313, 316, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 603, 606, 608, 610, 616, 625, 627, 632, 634, 700, 706, 708, 714, 723, 724, 756, 761, 764, 803, 805, 808, 819, 900, 901, 902, 903, 904, 911, 919, 920, 933, 934, 950, 952, 961, 965, 972**

BRAM STOKER'S DRACULA—(2 hr. 10 min.) Francis Coppola's horror movie is a vulgar monstrosity with too many characters, too many climaxes (and hence no climax). In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all. There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. (11/16/92) R. **2, 10, 18, 22, 32, 64, 67, 80, 152, 155, 157, 158, 159, 160, 200, 206, 214, 217, 219, 220, 221, 222, 300, 304, 307, 308, 312, 315, 317, 318, 322, 400, 406, 504, 505, 506, 512, 517, 520, 522, 526, 527, 530, 600, 606, 608, 610, 619, 621, 625, 627, 632, 634, 703, 706, 708, 709, 714, 723, 724, 755, 761, 801, 808, 818, 820, 900, 902, 905, 915, 918, 919, 920, 931, 933, 961, 965, 970, 970, 972**

CHAPLIN—(2 hr. 22 min.; 1992) A huge, bland Richard Attenborough biopic, covering Charlie Chaplin's entire life, that is pretty much a waste. Forced to compete with the world's greatest comic, Robert Downey Jr. does a falling-down-drunk routine that may not equal Chaplin's immortal sozzled poetry but comes respectably close. Unfortunately, *Chaplin,* written by William Boyd and William Goldman, depends on the most obvious form imaginable. As Chaplin, an old man exiled to Switzerland, works on his autobiography (published in 1964), an editor played by Anthony Hopkins quizzes him about details, asking him to amplify his account of this or that element. Then we see Chaplin's life, most of which skids by. But why make the movie at all? Charlie Chaplin's films are not in need of revival. Nor does the movie offer a new interpretation of his life or work. The filmmakers spend much time on J. Edgar Hoover's harassment of Chaplin, but attacking the head of the FBI would have been much more to the point, say, twenty years ago, when the Cold War was still going and Hoover's reputation had not been shredded. Among the actresses who flash by without making much impression are Maria Pitillo, Diane Lane, Penelope Ann Miller, Marisa Tomei, and Geraldine Chaplin. (12/14/92) PG-13. **18, 60, 85**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) In Mongolian and Russian with English subtitles. Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **36, 59, 511, 533**

★ **THE CRYING GAME**—(1 hr. 52 min.; 1992) Neil Jordan's new movie turns into a wonderful ride once it gets going. Jordan's subject parallels that of his earlier *Mona Lisa:* the pull of sexual obsession, the frightening, ambiguous lure of perverse desires. Jordan wants to lead us through obsession to love and the responsibilities of love. His great theme is loyalty. Outside Belfast, a group of IRA terrorists, using a good-looking blonde (Miranda Richardson) as a lure, kidnap a black British soldier, Jody (Forest Whitaker), and hold him hostage. But as the days pass, Fergus (Stephen Rea), the IRA volunteer assigned to look after Jody, develops a rapport with him. Stephen Rea, a leading Irish theater actor, has the kind of complex face—a mix of hard and soft features—that grows more interesting the longer you look at it, and Forest Whitaker, even when tied up and hooded, uses his big, soft body expressively. The IRA hostage scheme ends in disaster, and Jody is killed. Fergus, who escapes the debacle, runs to London and blends into the crowd, taking a job as a workman. He goes to look up the girlfriend of his fallen friend. Dil (Jaye Davidson) is a tall, skinny stunner, demanding and changeable as a leopard—playful, peremptory, and then utterly needy. But Jordan has an amazing surprise, and what had seemed a conventionally turbulent romantic situation suddenly becomes a comically and ironically turbulent romantic situation. As Fergus's IRA buddies track him down in London and attempt to involve him once again in their hapless schemes, the fatalistic tone of the narrative grows more extreme. Yet the violence at the end feels poetically right. (12/7/92) NR. **3, 79**

DAMAGE—(1 hr. 51 min.; 1992) In Louis Malle's new film, an adulterous couple (Jeremy Irons and Juliette Binoche) meet for "passionate" sex and silently fling each other about in the most extraordinary way. The sex scenes are a good indication of what's wrong with this accomplished but extremely odd movie. Based on Josephine Hart's international best-seller from a few years ago, and set among Britain's ruling class, *Damage* is beautifully shot in gray, black, and champagne colors. One marvels at Malle's emotional precision, his mastery of the subtlest, flickering nuance.

The movie is well acted, sometimes *exceptionally* well acted. (Miranda Richardson, as the spurned wife, has a spectacular scene at the end.) Everything is taut, glamorous, defined—nothing makes much sense. Jeremy Irons stars as Stephen Fleming, the fiftyish member of Parliament and junior minister who has a fine wife (Richardson), a fine son (Rupert Graves), and a fine London house. But Stephen is that familiar highbrow cliché, the man who feels nothing. Stephen risks his reputation and his peace when he meets his son's French girlfriend, Anna (Binoche), at a party. Later they meet at her apartment, and the grim body-pounding begins. Speech is unnecessary; all it takes, apparently, is balance. *Damage* is meant to be the tragedy of Stephen, a man so bottled up that he cannot handle this sudden onslaught of "late" sexual passion. Irons, never an easygoing leading man, gives an almost comically anguished performance, as if sex had harrowed his very being. Stephen's passion is supposed to be some sort of "higher" obsession, in which sensuality and mere pleasure are not the point. But why does he latch on to *this* woman? The script is mute on all the obvious points of interest. *Damage* may be absurd, but it will surely achieve its intended effect as the conversation piece of the season. (12/14/92) R. **10, 46, 55**

THE DISTINGUISHED GENTLEMAN—(1 hr. 45 min.; 1992). Eddie Murphy, a minor-league con man, ends up a congressman in Washington. He's all ready to work the perks to the max once he takes office, but his heart—and other parts of his body—tell him to do otherwise. With Sheryl Lee Ralph, Charles Dutton; directed by Jonathan (*My Cousin Vinny*) Lynn. R. **11, 19, 26, 34, 36, 44, 66, 85, 150, 152, 157, 158, 159, 160, 208, 210, 211, 213, 216, 221, 222, 300, 301, 305, 306, 317, 318, 322, 406, 500, 505, 510, 512, 513, 514, 523, 526, 530, 532, 601, 606, 608, 610, 613, 619, 621, 625, 636, 639, 700, 706, 714, 718, 722, 724, 755, 760, 761, 803, 810, 815, 901, 902, 903, 905, 917, 919, 933, 938, 951, 952, 953, 962, 964, 965**

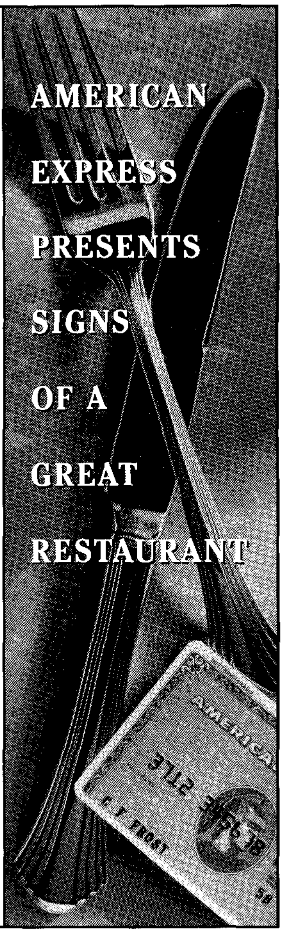
ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 43**

FELLINI'S INTERVISTA—(1 hr. 48 min.; 1992) In Italian with English subtitles. In a film within a film, Federico Fellini recounts his earliest memories of the gigantic Cinecitta studios, where he has worked for most of his artistic career. As a Japanese documentary team visits Fellini on the set, the director discusses his films and the actors who starred in them. NR. **81**

A FEW GOOD MEN—(2 hr. 18 min.; 1992) Tom Cruise stars in this military courtroom drama as a glib young lawyer assigned to defend two Marines accused of murder. On his defense team is Demi Moore, a scrupulous lieutenant commander who goads him into uncovering the real culprits. Adapted by Aaron Sorkin from his Broadway play. With Jack Nicholson and Kevin Bacon. R. **10, 19, 25, 31, 38, 61, 67, 85, 152, 158, 160, 200, 206, 214, 217, 219, 220, 221, 222, 302, 304, 306, 308, 313, 315, 319, 406, 501, 503, 505, 506, 507, 517, 523, 524, 527, 530, 532, 606, 608, 610, 612, 616, 625, 635, 638, 702, 703, 706, 707, 709, 724, 755, 759, 761, 801, 809, 817, 820, 900, 902, 905, 915, 919, 920, 934, 936, 937, 952, 953, 961, 964, 965, 967**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke*. Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **21, 43**

FOREVER YOUNG—(1 hr. 45 min.; 1992) After losing the woman he loves, a young test pilot (Mel Gibson) volunteers for a top secret scientific experiment that will freeze him for 50 years. In 1992, he awakens and—with the help of a young friend (Elijah Wood)—finds



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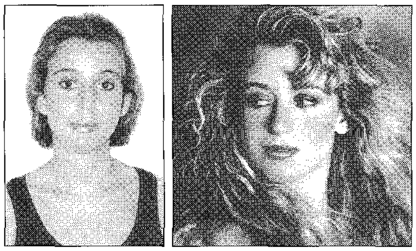

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★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **11, 38, 58, 621, 916**

HOFFA—(2 hr. 20 min.; 1992) A chronicle of the turbulent career of Teamster boss Jimmy Hoffa, with Jack Nicholson playing the ill-fated mobster. Directed by and co-starring Danny DeVito. Screenplay by David Mamet. R. **19, 41, 48, 755, 951, 971**

HOME ALONE 2: LOST IN NEW YORK—(1 hr. 53 min.; 1992) Writer-producer John Hughes and director Chris Columbus use all their considerable resources to produce exactly the same elements (clever, droopy-eyed boy alone; bumbling robbers; elderly scary person who turns out to be good) that made the first movie a huge hit. There's also the layers of sentiment wrapped around a core of violent sadism. The film is actually fairly boring up to the moment when Macaulay Culkin begins playing his tricks (clobbering, crushing) on Joe Pesci and Daniel Stern. Once that begins, the only fun is to wonder how much the two men got paid to humiliate themselves so thoroughly and whether it could possibly be worth it. (11/30/92) PG. **8, 19, 31, 38, 59, 68, 83, 91, 150, 152, 155, 158, 160, 204, 206, 208, 210, 211, 214, 217, 218, 219, 221, 222, 300, 302, 304, 306, 313, 315, 317, 319, 322, 401, 406, 500, 502, 503, 504, 505, 506, 509, 513, 514, 516, 517, 530, 600, 606, 608, 610, 611, 612, 619, 621, 625, 632, 705, 706, 708, 709, 715, 723, 756, 759, 761, 802, 809, 816, 818, 821, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 937, 950, 961, 965, 967, 972**

★ **HOWARDS END**—(2 hr. 20 min.; 1992) The images in this Merchant-Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister, Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87, 321**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. (9/21/92) R. **15, 38, 61, 620, 623, 633, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

JENNIFER EIGHT—(2 hr. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **24, 51, 515, 521, 618, 634, 966**

★ **JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) In Italian with English subtitles. That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **15, 638, 719**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. (9/28/92) R. **6, 48, 87, 601, 533, 606, 634, 705, 807, 912, 959**

LEAP OF FAITH—(1 hr. 48 min.; 1992) Steve Martin heads up a touring revival ministry that is getting rich selling hope to the hopeless (and gullible). And Liam Neeson is the suspicious local sheriff who doesn't buy it. With Debra Winger and Lolita Davidovich. Directed by Richard Pearce. PG-13. **203, 219, 300, 302, 304, 308, 309, 319, 406, 517, 534, 610, 612, 625, 723, 723, 755, 761, 819, 910, 918, 950, 953**

LOVE FIELD—(1 hr. 44 min.; 1992) On November 22, 1963, a Texas housewife leaves home to attend the funeral of President Kennedy in Washington. At the same time, a black man travels through Dallas with his young daughter en route to Philadelphia. On a Greyhound bus trundling through the South, the three become unlikely traveling companions headed toward self-discovery. PG. **62**

★ **THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50, 917, 935**

★ **MALCOLM X**—(3 hr. 21 min.; 1992) Spike Lee's massive, hero-worshiping Hollywood biopic re-creates one of the central stories of black America. There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks, but it's the triumph of this movie that Malcolm always seems like a struggling *person* rather than a symbol. Lee takes his hero sternly and cleanly through the stages of his self-creation, and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. Washington consistently underplays, and his charm makes Malcolm less angular and abrupt as a personality. Renovating the decades-old Arnold Perl–James Baldwin screenplay, Lee has the sense to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. He handles the puritanical Black Muslim doctrines without sarcasm, though he soft-pedals some of the wilder historical claims that Malcolm embraced and reduces Malcolm's personal misogyny, laying it off on the hypocritical, womanizing Elijah Muhammad. The scenes of Malcolm's work as a Black Muslim organizer may be relatively austere, but they crackle with the excitement of Malcolm's attacks on white hypocrisy. It's only after Malcolm breaks with Muhammad and heads east to Mecca that the film stiffens up. The epilogue, which kicks off the selling campaign for the movie, is disgraceful. With Delroy Lindo, Kate Vernon, Albert Hall, and, as Elijah Muhammad, Al Freeman Jr. (11/23/92) PG-13. **10, 20, 24, 33, 60, 67, 85, 91, 152, 157, 158, 159, 160, 203, 211, 213, 218, 220, 221, 300, 307, 310, 314, 318, 406, 505, 510, 512, 514, 523, 528, 530, 601, 606, 511, 610, 612, 617, 621, 625, 634, 706, 723, 724, 753, 762, 803, 815, 818, 820, 901, 902, 903, 905, 911, 919, 922, 962, 965, 971**

★ **THE MATCH FACTORY GIRL**—(1 hr. 10 min.; 1992) In Finnish with English subtitles. Finnish writer-director Aki Kaurismaki's 70-minute movie, completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself. *The Match Factory Girl* is horribly funny and satisfying. (11/16/92) NR. **81**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the comball jokes. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41**

THE MUPPET CHRISTMAS CAROL—(1 hr. 20 min.; 1992) Michael Caine spends the holidays with Kermit the Frog, Miss Piggy, and the Muppet menagerie in a musical adaptation of the Charles Dickens classic. Original songs by Paul Williams. G. **11, 20, 26, 36, 55, 67, 89, 150, 152, 157, 158, 160, 200, 204, 206, 214, 218, 219, 222, 300, 305, 307, 315, 319, 400, 504, 512,**

517, 523, 524, 530, 601, 606, 608, 610, 611, 618, 621, 625, 634, 702, 705, 706, 714, 724, 753, 755, 762, 802, 805, 810, 816, 818, 900, 904, 912, 918, 919, 931, 932, 950, 953, 961, 965, 971

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★**NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 53, 908**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **24, 33, 52, 89, 158, 159, 160, 219, 307, 310, 314, 319, 406, 510, 521, 522, 530, 608, 618, 723, 761, 819, 904, 906, 907, 908, 910, 912, 919, 933**

PASSION FISH—(2 hr. 16 min.; 1992) John Sayles navigates the murky waters of bayou country and intimate relationships with a story of two city women who, due to sudden and unexpected circumstance, find themselves transplanted to the rural swamplands of Louisiana. With Mary McDonnell and Alfre Woodard. R. **63**

PETER'S FRIENDS—(1 hr. 42 min.; 1992) Kenneth Branagh directs and stars in a comedy about six friends, university classmates, who reunite for a holiday weekend ten years after graduation. With Stephen Fry, Emma Thompson, and Rita Rudner. NR. **3, 43, 719**

THE QUARREL—(1 hr. 28 min.; 1992) A distinguished rabbi and a Yiddish writer, both survivors of the Holocaust and estranged friends from childhood, lock horns in an intellectual debate between the secular and religious. NR. **45, 534**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **15, 49**

A RIVER RUNS THROUGH IT—(2 hr. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 38, 59, 65, 85, 203, 304, 311, 516, 524, 533, 606, 608, 612, 616, 625, 800, 808, 820, 916, 950, 952, 967, 972**

★**SCENT OF A WOMAN**—(2 hr. 29 min.; 1992) A rather simple idea, stirringly developed—deepened and extended—by a screenwriter (Bo Goldman) who adores language and character, by a director (Martin Brest) who likes to take his time, and by an actor (Al Pacino) who wants to give the audience everything he has. Pacino's work, the largest, most theatrical and emotional performance of his movie career, is the centerpiece of a slow-moving but satisfying movie that celebrates the conservative notion of character. At a snooty New England prep school, Charlie Simms (Chris O'Donnell), a scholarship boy eager for money, agrees to spend the Thanksgiving weekend taking care of a human wreck who lives nearby—Lieutenant Colonel Frank Slade (Pacino), a former war hero who blinded himself in a foolish accident and has become a vicious drunk. Slade is both worldly and coarse. A sour-mash virtuoso of insult, he taunts Charlie mercilessly and tricks him into taking him to New York. His plan: to stay at the Waldorf, eat at the Oak Room, get royally laid, and blow his brains out. For Charlie, the challenge is to keep the miserable son of a bitch alive. The movie is, of course, a coming-of-age story; it is also a story about love between a fatherless boy and a childless man. Brest sets his scenes up generously, letting things play in depth, and Goldman's dialogue is so forceful that it makes one ashamed of the usual crude shorthand that passes for screenwriting. Pacino, unhurried, gets to open up new aspects of Frank as he goes along, and so the character seems both small-minded and magnanimous, abominable and admirable, tyrannical and loving—something like the brilliant and unhappy people we actually know. (12/14/92) R. **52**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential-dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

★**TOUS LES MATINS DU MONDE**—(1 hr. 54 min.; 1991) In French with English subtitles. Alain Corneau's extraordinary production, which won seven Césars for 1991, moves to a far slower and graver tempo than any we are used to. In late-seventeenth-century France, the composer Monsieur de Sainte Colombe (Jean-Pierre Marielle) toils heroically. A genuine though minor Baroque master during the reign of Louis XIV, he is a man of saintlike discipline and simplicity, a tyrant of art, furious, somber, exalted. As played by the overpoweringly virile Marielle, Sainte Colombe has no humor, no small talk, no social instinct; by any standard, he's not a nice fellow. But he gives his soul to art—and to melancholy, which Corneau and writer Pascal Quignard identify with art. Sainte Colombe's music pours out of his grief for his beautiful wife, who died young. Any music that is not inspired by an emotion as profound as his own strikes him as trivial—including that of a brilliant young composer who becomes his student (played in youth by Guillaume Depardieu and later in life by father Gérard). The movie is a considerable achievement in style, although movie directors who embrace austerity seem to lose their sense of humor and proportion. (11/30/92) NR. **81, 534**

TOYS—(1 hr. 50 min.; 1992) The irrepressible team of director Barry Levinson and actor Robin Williams (*Good Morning, Vietnam*) reunite in a whimsical comedy about an unpredictable toy-maker who must save his father's toy factory from the evil clutches of his crazed uncle. PG-13. **13, 19, 33, 53, 68, 83, 219, 307, 313, 319, 406, 514, 517, 522, 527, 610, 625, 634, 724, 920, 922, 970, 972**

TRESPASS—(1 hr. 44 min.; 1992) On a tip from a dying man, two corrupt firemen (Bill Paxton and William Sadler) from rural Arkansas head to East St. Louis in search of stolen goods. Getting into the burnt-out factory where the spoils are is easy. But escape means a deadly face-off with a volatile local gang and its hot-headed leaders (Ice T and Ice Cube). R. **2, 13, 20, 24, 33, 51, 89, 91, 159, 208, 910, 953**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **33, 42, 160, 215, 307, 503, 514, 522, 530, 606, 608, 800, 907, 908, 912, 936**

USED PEOPLE—(2 hr.; 1992) Shirley MacLaine, Kathy Bates, Jessica Tandy, and Marcello Mastroianni star in a comedy about a gentleman who, after admiring her from afar for 23 years, declares his love for a widow from Queens on the day of her husband's funeral—a turn of events that shakes up the entire family, most of all the recent widow. Directed by Beeban Kidron. PG-13. **53**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. (11/9/92) R. **81**

REVIVALS

THE PHILADELPHIA STORY—(1 hr. 51 min.; 1940) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **1**

SUMMER—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Eric Rohmer's haunting film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a Paris secretary, cannot get out of town in late summer to take her vacation. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a character that we all know, and doing it with great delicacy and detail. **9**

TWENTIETH CENTURY—(1 hr. 31 min.; 1934) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **9**

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., DEC. 16

7:00 p.m.
11 It's a Wonderful Life (1946). Frank Capra's masterpiece is a wrenching drama about a man who thinks his life is worthless and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. (3 hrs.) This film, of course, can be seen repeatedly around this time of year; future showings include Saturday at **4:00 p.m.** on **11**, Sunday at **8:00 p.m.** on **TNT**, and Thursday, Christmas Eve, at **8:00 p.m.** on **TNT**, at **10:00 p.m.** on **21**, and again on **TNT** at **1:00 a.m.** Merry Christmas.

8:00
2 Frosty the Snowman. Jimmy Durante is the narrator, Jackie Vernon the voice of Frosty. (30 min.)

13 Mark Russell Comedy Special. Post-election political parody. (30 min.)

TNT Lana Turner and Clark Gable all night: First, in **Honky Tonk** (1941); at **10:15, Somewhere I'll Find You;** at **12:30 a.m., Homecoming** (1948); and at **3:00 a.m., Betrayed** (1954). (2 hrs. 30 min.)

8:30
13 Dance in America: The Hard Nut. Mark Morris's eye-catching update of *The Nutcracker.* It's set in the seventies, with period dress and attitude. (1 hr. 30 min.)

9:05
DIS The Awful Truth (1937). A smart, sophisticated screwball comedy—one of the best. Irene Dunne and Cary Grant divorce, and both hatch plots to ruin each other's plans for remarriage. With Ralph Bellamy; directed by Leo McCarey. (2 hrs.)

USA Past Midnight. Poor Natasha Richardson. She's a hardworking social worker trying to get Rutger Hauer's life straightened out. He's on parole for the murder of his pregnant wife. It turns out that maybe he shouldn't have been paroled. (2 hrs.)

10:00
13 Les Miserables: Stage by Stage. A one-hour documentary on the history of the massively popular musical adaptation of Victor Hugo's novel.

11:30
BRV Heavy Petting (1988). A compilation of newsreel clips, sex-education films, and teenage movies from the fifties, interspersed with interviews with people who "witnessed" the era, including Spalding Gray, David Byrne, and Abbie Hoffman. Written and directed by Obie Benz. (1 hr. 30 min.)

THU., DEC. 17

5:00 p.m.
AMC The Matchmaker (1958). It was later musicalized as *Hello, Dolly!*, but this version of the Thornton Wilder story is a winner, too. Fine comic performances all around, from the likes of Shirley Booth, Anthony Perkins, Shirley MacLaine, and Robert Morse. The story is about a middle-aged widower who gets more than he planned on when he sets out to remarry. (2 hrs.)

9:00
13 Mystery—"Poirot IV: The Mystery of the Spanish Chest." Poirot is approached at the opera by a woman who believes her friend to be in danger. Soon, the friend is arrested for murder. What gives? (1 hr.)

A-E Shark Terror—"Married: With Sharks." A one-hour documentary wherein a husband-and-wife team seek to learn the secrets of what humans consider a toothy nemesis.

BRV Life and Nothing But (1990). Bertrand Tavernier's large-scale portrait of France in a state of shock just after World War I, when thousands of dead lay unburied and the country tried to deal with the devastations of "victory." A bitterly impassioned and often strikingly funny movie, starring the great Philippe Noiret and Sabine Azema. In French, with subtitles. (2 hrs. 30 min.)

10:00
13 If I Were a Rich Man: The Life of Jan Peerce. A one-hour valentine to the beloved tenor and all-around performer, with host Isaac Stern. (1 hr.)

FRI., DEC. 18

7:30 p.m.
4 NBA Basketball. WNBC thought enough of this game between the New York Knicks and Boston Celtics to usurp the network's broadcast of a TV movie. Given the Celtics' resurgence, it should be a good one.

8:00
A-E The Story of Will Rogers. Bob Hope narrates this one-hour special on the American original.

MTV The Year in Rock. Grunge. Politics. Madonna. Madonna. Madonna. (1 hr.)

9:00
2 Kenny Rogers: Keep Christmas With You. A one-hour feel-good music special with host Rogers and guests Boyz II Men, Garth Brooks, and Trisha Yearwood.

A-E The Killing Culture. America, land of automatic firearms. Bill Kurtis is the host of this special exploring just how our society became such a violent one. (1 hr.)

10:00
13 The Magic of Bing Crosby. A one-hour show, during which Crosby croons with Louis Armstrong, Dean Martin, Rosemary Clooney, and others.

MIDNIGHT
21 Babette's Feast (1987). Heavenly. Toward the end of the nineteenth century, two elderly spinsters live in a tiny fishing village on the Jutland peninsula with their French maid, Babette (Stéphane Audran), whom they employ without wages and who helps them perform their Christian duties. (1 hr. 45 min.)

12:30 a.m.
13 Little Caesar (1930). Prototypical gangster picture, a star turn for Edward G. Robinson as Caesar Enrico Bandello, a low-level hood who uses his guts to get to the top of the heap. (1 hr. 30 min.)

SAT., DEC. 19

12:30 p.m.
MAX The Three Faces of Eve (1957). Joanne Woodward's thrilling performance as a Georgia housewife with a triple personality (three people in one body), based on a true story, won her the Academy Award for best actress. Lee J. Cobb plays her psychiatrist; Nunnally Johnson directed. (1 hr. 30 min.)

2:00
13 Rosamond Bernier: The Matisse I Knew. Art historian Bernier covers Henri Matisse's public and private life in a series of lectures. (1 hr.)

4:00
VH1 Neil Young: The Live Version. Young, in a cozy setting, plays some of his favorite old songs as well as "Harvest Moon," the title track from his new record, and other new songs. (1 hr.)

6:00
13 The Pacific Century—"The Fight for Democracy." A look at the rising expectations among Asians, who have tasted—or at least glimpsed from afar—democracy. Part 8 of 10. (1 hr.)

7:00
BRV Alice. The National Ballet of Canada and prima ballerina Karen Kain in an adaptation of *Alice in Wonderland.* (1 hr. 30 min.)

8:00
4 Bob Hope's Christmas Special. A one-hour holiday bash with comedian Rita Rudner and singer Clint Black.

13 Miracle in Milan (1951). Vittorio de Sica's bitter yet graceful vision of how poorly displaced Europeans were treated after World War II. With Francesco Golisano, Paolo Stoppa, Emma Gramatica. In Italian, with subtitles. (1 hr. 35 min.)

A-E Murphy's War (1971). Peter Yates's comic war adventure stars Peter O'Toole as the lone surviving British seaman from a German submarine attack. He's nursed back to health after the war and plots a delicious revenge. With Sian Phillips, Philippe Noiret, John Hallam. (2 hrs.)

9:00
4 Christmas in Washington. Julie Andrews is the host of this yuletide gala, as it's calling itself, which also features Neil Diamond, Peabo Bryson, and Midori. (1 hr.)

FAM The Gunfighter (1950). Like Clint Eastwood in *Unforgiven,* Gregory Peck plays a notorious gunfighter who only wants to live down his past in peace. But we wouldn't have much of a movie if he succeeded. A top-drawer Western with a sharp script and good performances. (2 hrs. 30 min.)

9:35
13 Liverpool Oratorio. Paul McCartney's autobiographical composition, with soloists Kiri Te Kanawa and Jerry Hadley. Simulcast on WNCN—104.3 FM. (2 hrs. 30 min.)

10:00
HBO The 15th Annual Young Comedians Show. Old hand Dana Carvey introduces six up-and-comers. (1 hr.)

TNT Four Eyes and Six Guns. A new comic Western starring Judge Reinhold as a New York eye doctor out of his element in Tombstone, Arizona, where he teams up with Fred Ward's Wyatt Earp to stomp the bad guys. (2 hrs.)

3:00 a.m.
5 Catch-22 (1970). An imperfect but noble attempt to capture Joseph Heller's book on film. Though Mike Nichols's direction is flawed, he got great performances from a cast including Orson Welles, Alan Arkin, Martin Balsam, Bob Newhart, and a gaggle of other fine actors. (2 hrs. 30 min.)

SUN., DEC. 20

2:30 p.m.
13 A Holiday Table: A Great Chefs Special. Ten master chefs from the U.S. and Europe prepare special holiday dishes.

3:00
5 The Odd Couple (1968). Before Tony Randall and Jack Klugman, there was Jack Lemmon and Walter Matthau in the film of Neil Simon's play, and they were divine. (2 hrs.)

4:00
FAM Funny Face (1957). High fashion, Americans

in Paris, existentialism (parodied as "extra-stentialism"), Audrey Hepburn, Fred Astaire, and the rattling, bristling Kay Thompson as a Diana Vreeland–type editor. Songs by George and Ira Gershwin. (2 hrs.)

4:30

13 **The Frugal Gourmet.** Jeff Smith mixes it up with special guest Itzhak Perlman. (1 hr.)

5:00

9 **What's New Pussycat?** (1965). One of the funniest and most frivolous sex comedies of the sixties, written by Woody Allen, directed by Clive Donner, and starring Peter O'Toole as the man every woman wants and Peter Sellers as a fright-wigged Viennese psychiatrist. Woody hangs around, too, and the gorgeous girls include Capucine, Romy Schneider, Ursula Andress, and Paula Prentiss. (2 hrs.)

AMC **Lydia** (1941). This adaptation of *Carnet de Bal* stars Merle Oberon as the woman who looks back with very mixed feelings at a long-ago courtship that she's never forgotten. With Alan Marshal. (2 hrs.)

5:30

SHO **The Night Before Christmas.** Meryl Streep reads the words of Charles Dickens, with music by George Winston. (30 min.)

8:00

A&E **Charlton Heston Presents the Bible.** A four-part interpretation of both the Old and New Testaments. Heston narrates some of the Bible's best-known stories, with dramatizations as well as paintings and music inspired by the Bible. Tonight's Part 1, "Genesis," covers the Creation, Adam and Eve, Cain and Abel, Noah and the flood, and Abraham and Isaac. Parts 2–4 shown over the next three nights at **8:00 p.m.**

9:00

2 **Holiday Greetings From the Ed Sullivan Show.** Bob Newhart presides over a parade of Christmas clips from the Sullivan show, with new bits as well. (2 hrs.)

4 **Condition Critical.** A hospital thriller about a killer virus out of control in Los Angeles. With Mark Blum, Steven Eckholdt, Christina Haag. (2 hrs.)

11:00

13 **Room at the Top** (1958). An unusually frank and serious love story, based on John Braine's novel, about a young man (Laurence Harvey) from the provinces on the make. Simone Signoret is unforgettable as the older woman whose love he forsakes to marry a rich girl. Directed by Jack Clayton. (2 hrs.)

MON., DEC. 21

8:00 p.m.

13 **Shakers: Hands to Work, Hearts to God.** A one-hour documentary on the religious group by Ken and Amy Burns, with narration by David McCullough.

A&E **Charlton Heston Presents the Bible.** (See Sunday at 8:00 p.m.) Part 2 of 4, "The Story of Moses." (1 hr.)

9:00

4 **Just My Imagination.** Jean Smart is a schoolteacher. Her former classmate (Tom Wopat) is now a rock star, and he writes a song about her. Much heart-fluttering follows. (2 hrs.)

7 **Monday Night Football.** The Dallas Cowboys at the Atlanta Falcons.

13 **Strangers in Good Company.** Cynthia Scott directed this film about age and youth, in which seven elderly women, all of whom are playing themselves, are stranded in a farmhouse and quickly forge strong alliances. (2 hrs.)

A&E **Messiah.** Handel's masterwork as conducted by Sir Neville Marriner in April 1992, in celebration of the 250th anniversary of its first performance. Soloists including Sylvia McNair, Anne Sofie von Otter, Michael Chance, Jerry Hadley, and Robert Lloyd.

9:30

AMC **Days of Heaven** (1978). Terrence Malick's atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. (2 hrs.)

TUE., DEC. 22

11:30 a.m.

13 **Hanukkah: Let There Be Lights.** A half-hour special tracing the roots and traditions of the holiday that is often misunderstood to be a Jewish Christmas.

8:00 p.m.

13 **Nova—"Can You Stop People From Drinking?"** Old and new weapons in the fight against alcohol abuse, in both Russia and the U.S. (1 hr.)

A&E **Charlton Heston Presents the Bible.** (See Sunday at 8:00 p.m.) Part 3 of 4, "Jesus of Nazareth." (1 hr.)

HBO **My Girl** (1991). Anna Chlumsky plays a saucy, confused 11-year-old, the daughter of a mortician, who feels comfortable only with her shy pal Thomas J., played by Macaulay Culkin. The bad news: Macaulay is stung to death by bees. With Dan Aykroyd, Jamie Lee Curtis. (2 hrs.)

8:30

2 **Parenthood** (1989). Ron Howard's ambitious comedy about men and women convinced that no matter how hard they try to raise their children, they are always, somehow, getting it wrong. Jason Robards is a patriarch of sorts who has four grown children, all with children of their own. With Steve Martin, Rick Moranis, Mary Steenburgen, Harley Kozak, Dianne Wiest, Tom Hulce, and Martha Plimpton. (2 hrs. 30 min.)

9:00

13 **Frontline—"The Shakespeare Mystery."** Among those who contend that William Shakespeare of Stratford-on-Avon was not the true author of the many works attributed to him were Twain, Henry James, Freud, and Chaplin. Here's an investigation. (1 hr.)

10:00

13 **Somalia: A Country Is Dying.** A one-hour exploration of the African country's famine tragedy, filmed in August.

HBO **The Addams Family.** (1991). A gourmet meal made up entirely of exquisite hors d'oeuvre. The plot is ramshackle at best, yet this gentle graveyard comedy, directed by Barry Sonnenfeld, moves confidently from one silky joke to the next. With Raul Julia and Anjelica Huston, who gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. (1 hr. 45 min.)

WED., DEC. 23

1:30 p.m.

13 **Missa Luba.** This haunting piece of African religious music is performed by the Muungano National Choir of Kenya. (1 hr. 5 min.)

8:00

2 **HBO's Twentieth Anniversary.** Old clips and new ones, with performers from Madonna to Billy Crystal to Barbra Streisand toasting the long-in-the-tooth cable channel. (1 hr.)

11 **A Christmas Story** (1983). The wonderful movie, based on Jean Shepherd's memoir of a Christmas long ago, when he was convinced that he couldn't live unless he received a Red Ryder BB gun. With Peter Billingsley, Darren McGavin, Melinda Dillon. (2 hrs.)

13 **The Metropolitan *Opera Presents: L'Elisir d'Amore*.** Donizetti's opera about a lovestruck peasant, a beautiful maiden, and a phony doctor's love potion. James Levine conducts; soloists include Kathleen Battle, Luciano Pavarotti, Juan Pons, and Enzo Dara. Simulcast on WQXR—96.3 FM. (2 hrs. 30 min.)

A&E **Charlton Heston Presents the Bible.** (See Sunday at 8:00 p.m.) Part 4 of 4, "The Passion." (1 hr.)

8:05

TBS **High Noon** (1952). This classic Western stars Gary Cooper as the town sheriff who's all set to retire until a gunman whom he once sent to prison returns, with fire in his eyes. Excellent performances all around. With Grace Kelly, Katy Jurado, Lloyd Bridges; Fred Zinnemann directed. (1 hr. 45 min.)

9:30

AMC **Dead End** (1937). William Wyler turned Sidney Kingsley's outstanding Broadway play into a profound film, with the help of Lillian Hellman's crack script. Sylvia Sidney, Joel McCrea, and Humphrey Bogart star in the story of a neighborhood where the boys are tough well beyond their years. (2 hrs.)

10:15

TNT **Bringing Up Baby** (1938). Howard Hawks's masterpiece of inspired silliness. Poor Cary Grant, on the eve of his wedding, crosses paths with Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog. (2 hrs. 15 min.)

11:30

AMC **Man of a Thousand Faces** (1957). James Cagney in a moving performance as silent-film star Lon Chaney. Better than most biographies. With Dorothy Malone and Jane Greer as the actor's two wives. (2 hrs. 5 min.)

3:00 a.m.

13 **8½** (1963). Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. In Italian, with subtitles. (2 hrs. 20 min.)

THU., DEC. 24

12:30 p.m.

HBO **Cabaret** (1972). An effective Bob Fosse musical adapted from the Broadway hit, with lush photography and an entertaining re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. Loosely based on the characters of Christopher Isherwood's *Berlin Stories*. (2 hrs.)

1:00

13 **Great Expectations** (1946). A nearly perfect movie, David Lean's haunting and profound adaptation of the Dickens novel about a mysterious sponsor to a poor young man. John Mills, Valerie Hobson, Jean Simmons, and Alec Guinness star. (2 hrs.)

3:00

13 **The Savior Is Born.** Morgan Freeman tells the story of the first Christmas. (30 min.)

6:00

TMC **Awakenings** (1991). Penny Marshall's uplifting but manipulative drama based on a book by Dr. Oliver Sacks. Robin Williams plays the good doctor, a psychiatrist in a Bronx hospital where catatonic patients, including Robert De Niro, have been put in deep storage. Miraculously—though ill advisedly?—they are brought back to life. (2 hrs.)

8:00

USA **The World According to Garp** (1982). A violent and sentimental, ambitious but muddled adaptation of John Irving's novel about the feminist hero nurse Jenny Fields (Glenn Close) and her bastard son, T. S. Garp (Robin Williams). The events of the story on film feel arbitrary and jerky, but Glenn Close triumphs, and John Lithgow, as a transsexual, is touching and funny. Directed by George Roy Hill. (3 hrs.)

9:00

2 **A Christmas Carol.** A sublime performance by George C. Scott as Scrooge in a 1984 TV movie. (2 hrs.)

MIDNIGHT

7 **A Service of Light.** A one-hour church service broadcast live from Tulsa, Oklahoma.

13 **A Musical Offering From the Vatican: A Papal Concert.** From a 1988 concert at the Vatican, conducted by Gilbert Levine, with works by Brahms, Dvorak, and Penderecki. (1 hr.)

12:35 a.m.

TBS **A Holiday Affair** (1949). Janet Leigh is a widow who, during Christmastime, is being assiduously courted by two men who couldn't be more different. With Robert Mitchum, Wendell Corey, Gordon Gebert. (2 hrs.)

2:35 a.m.

TBS **A Christmas Carol** (1938). Reginald Owen plays Dickens's Scrooge wonderfully, and June Lockhart makes her screen debut (both her parents star, as well). (1 hr. 30 min.)

3:00 a.m.

13 **Kitty Foyle** (1940). A sweet and well-done romance for which Ginger Rogers won an Oscar as a working-class girl who falls in love. With Dennis Morgan, James Craig; directed by Sam Wood. (1 hr. 50 min.)

FRI., DEC. 25

8:00 a.m.

5 **Christmas Mass.** John Cardinal O'Connor celebrates the Mass, with the choir from St. Anselm's in Brooklyn. (1 hr.)

10:00 a.m.

7 **The Walt Disney World Very Merry Christmas Parade.** Live from Florida, with an appearance by young Aladdin. (2 hrs.)

11:00 a.m.

13 **The Nutcracker.** A production of Mikhail Baryshnikov's choreography, performed by the American Ballet Theatre. Gelsey Kirkland dances the role of Clara, and Misha is the nutcracker/prince. (1 hr. 30 min.)

12:30 p.m.

13 **The Red Shoes** (1948). An exquisite film about a ballerina and the two strong-willed men she must decide between. With Moira Shearer, Anton Walbrook, Marius Goring. (2 hrs. 30 min.)

TELEVISION

8:00
4 An Olympic Christmas: Barcelona Memories. An hour-long special to be filed under the beating-a-dead-horse category.

8:05
TBS King of Kings (1961). Nicholas Ray's splendid film about the life of Christ is moving, dramatic, and profound. With Jeffrey Hunter, Rip Torn, Robert Ryan, and narration by Orson Welles. (3 hrs. 30 min.)

9:00
4 NBA Basketball. Put away your new toys. The New York Knicks play the Chicago Bulls in what every red-blooded Knick fan is sure is a preview of a playoff matchup in the spring.

13 Richard Tucker Opera Gala: A Salute to American Music.. Taped in November, 1991, this 90-minute special includes performances by Jerry Hadley, Sherrill Milnes, Carol Vaness, and Frederica von Stade. Simulcast on WQXR—96.3 FM.

A-E The Healing Mind. Psychoneuroimmunology (or, if you prefer, PNI) is the study of whether the mind is really the best medicine of all. In this one-hour program, Bill Kurtis speaks with those who believe that laughter can cure cancer and that relaxation can prevent AIDS. (1 hr.)

10:30
13 Reynolds Price: A Writer's Inheritance. The southern author discusses his methods and influences. (30 min.)

MIDNIGHT
21 My Man Godfrey (1936). Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. (1 hr. 35 min.)

12:30 a.m.
13 Last Holiday (1950). When Alec Guinness is told that he is dying, he decides to live out the rest of his life in an extravagant style (echoes of *Grand Hotel*?). Excellent performances from Guinness, Beatrice Campbell, Kay Walsh. (1 hr. 30 min.)

1:35 a.m.
TBS Santa Claus Conquers the Martians (1964). Unworthy of comment, save to note that young Pia Zadora plays a Martian. (1 hr. 45 min.)

3:00 a.m.
13 Cavalcade (1933). A stunningly effective and handsome adaptation of Noël Coward's stage play, following the lives of two British families from just before the turn of the century into the early thirties. With Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Directed by Frank Lloyd. (1 hr. 50 min.)

SAT., DEC. 26

NOON
HBO In This Corner . . . Boxing's Legendary Heavyweights. George Foreman, who put the *heavy* in heavyweight, is the host of this one-hour special featuring footage of boxers including John L. Sullivan, Jack Johnson, Joe Louis, Rocky Marciano, and, of course, Muhammad Ali.

12:30 p.m.
2 NFL Football. Both the New York Jets and New York Giants should be thankful the season is over. Today, the Jets play host to the New Orleans Saints, while Sunday at **1:00 p.m.,** the Giants visit the Philadelphia Eagles. Wait till next year.

5:00
11 Hope and Glory (1987). John Boorman's shockingly happy memoir of growing up during the blitz—wonderful in spots but weightless on the whole. At the beginning of the war, 7-year-old Bill Rohan lives with his parents in a dreary London suburb; the bombs fall and the houses crack open, revealing a treasure chest of riches. With Sarah Miles, Ian Bannen. (2 hrs.)

6:00
13 The Pacific Century—"Sentimental Imperialists: America in Asia." The penultimate segment of a ten-part series. (1 hr.)

6:30
BRV Champlin on Film: Billy Crystal. A half-hour interview with the comedic auteur.

8:00
7 Lincoln. A thorough documentary that tells the story of Abraham Lincoln through a parade of rare photographs. Jason Robards is the voice of Lincoln, with Glenn Close as Mary Todd Lincoln; James Earl Jones narrates. Part 1 of 2 (2 hrs.); Part 2 shown Sunday at **7:00 p.m.**

9 A Tribute to Laurel and Hardy. Dom DeLuise is the host of this two-hour special.

13 Rhapsody in Blue (1945). As glitzy biographies of composers go, this picture about George Gershwin is solid, even invigorating on occasion. With Robert Alda, Joan Leslie, Alexis Smith. (2 hrs. 30 min.)

9:00
2 The Naked Gun (1988). Entertaining in an obstreperously idiotic way. Leslie Nielsen, O. J. Simpson, and a further flock of generally unemployable actors engage in a cop-movie parody of the most banal sort. (2 hrs.)

FAM Broken Arrow (1950). Jeff Chandler plays Apache chief Cochise and James Stewart is the former soldier who, just after the Civil War, tries to bring Indians and white men together without bloodshed. Serious, entertaining. (2 hrs.)

10:30
13 Rap City Symphony. A one-hour video collage about the development of rap music.

3:00 a.m.
21 Scarlet Street (1945). Fritz Lang's spectacularly sordid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. Edward G. Robinson plays the fly, Joan Bennett is the slinky spider, and Dan Duryea is the loutish "other" man. (1 hr. 45 min.)

SUN., DEC. 27

NOON
13 Kwanzaa: A Cultural Celebration. A look at the week-long traditional African harvest festival, celebrated by more than 15 million African-Americans. (30 min.)

1:00 p.m.
9 Annie (1982). Albert Finney makes a wonderful Oliver Warbucks, but there is little else engaging in this mammoth production. Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, is relentlessly happy and tough. With Carol Burnett. (3 hrs.)

4:00
9 Yentl (1983). Barbra Streisand's ambitious directorial debut, a sensitive and often witty musical adaptation of an Isaac Bashevis Singer story about *shtetl* life. Yentl (Streisand), a quick-witted girl who studies in secret the holy books forbidden to women, cuts her hair, dons a suit, and enrolls in a yeshiva as a boy. Streisand handles this role-reversal comedy with amazing delicacy. With Mandy Patinkin and Amy Irving, who are superb. (3 hrs.)

FAM Rosie! (1968). The late-model Rosalind Russell gives a whirlwind performance as a raucous woman who, despite her grandchildren's wishes, isn't ready to part with her cash. Based on a play by Ruth Gordon. (2 hrs.)

7:00
7 Lincoln. (See Saturday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

8:00
A-E Mirage (1965). Edward Dmytryk directed this sharp thriller, based on a Howard Fast novel. Gregory Peck stars as an accountant who loses his memory during a New York power blackout. During that same blackout, a man plunges to his death from a skyscraper, and Peck's psychiatrist thinks the memory loss may have something to do with the death. Gumshoe Walter Matthau is called in to sort things out. (2 hrs.)

BRV Hollywood Shuffle. Robert Townsend's low-budget comedy is uneven but wildly funny, an exhilarating blast of anger and disgust. Townsend plays a mild young black actor who is auditioning, with half a heart, to play a pimp. (1 hr. 30 min.)

TNT The Taming of the Shrew (1967). A roiling version of the Shakespeare play, thanks to director Franco Zeffirelli's free hand and the performances of Elizabeth Taylor and husband Richard Burton. Followed, at **10:40 p.m.,** by **Kiss Me Kate** (1953), a colorful adaptation (MGM at its peak) of Cole Porter's great musical take-off on *The Taming of the Shrew*. It's a fast, funny, and completely entertaining movie with top-notch songs and wonderful dancing—so brush up your Shakespeare. Starring Howard Keel and Kathryn Grayson, Ann Miller, and Bob Fosse; George Sidney directed. (2 hrs. 20 min.)

9:00
2 Mrs. 'Arris Goes to Paris. A new TV movie starring Angela Lansbury, Omar Sharif, and Diana Rigg. Lansbury is the title character, an English cleaning lady who sets off on a quixotic journey to own a gown like the Dior hanging in the closet of one of the houses she cleans. (2 hrs.)

10:00
AMC Springtime in the Rockies (1942). A big-time Hollywood musical, with precious little plot to get in the way of the extravagant performances by Betty Grable, Carmen Miranda, Cesar Romero, and all their friends. (1 hr. 30 min.)

11:00
A-E Rave—"Cross Channel." A mixture of dance, comedy, and experimental television created by choreographer Lea Anderson. (1 hr.)

MON., DEC. 28

4:45 p.m.
HBO The Right Stuff (1983). Philip Kaufman's exciting and beautiful epic of the space program's early years is great fun but lacking in depth—Kaufman replaces the irony of Tom Wolfe's book with exuberant burlesque. But some of the performances are remarkable, especially Ed Harris as a patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. (3 hrs. 15 min.)

6:25
SHO Father of the Bride (1950). Spencer Tracy and Elizabeth Taylor star in Vincente Minnelli's terrific comedy about a young bride whose father absorbs all the headaches. Followed, at **8:00,** by a 1991 remake starring Steve Martin that could only charitably be called watchable, despite a funny bit by Martin Short as a pretentious wedding coordinator wrestling with an indecipherable Hungaro-Litho-Slovak accent. (2 hrs.)

7:00
AMC The Pride of the Yankees (1942). Gary Cooper stars in this picture about Lou Gehrig, which is consistently and justifiably near the top of any list of the best baseball films. Teresa Wright plays the wife of Gehrig, the New York Yankees hero whose massive consecutive-games streak ended only when he contracted the illness now named for him. (2 hrs. 30 min.)

8:00
13 Eat Smart. Some researchers claim that bad diet is the cause of the vast majority of American deaths. Here's a look at the data and at other countries' diets. (1 hr.)

9:00
7 Monday Night Football. In the final matchup of this year's regular season, the Detroit Lions pay a visit to the San Francisco 49ers.

13 The Symphony of Rhythm: Solti Conducts Beethoven's Seventh. An onstage and behind-the-scenes look at the Chicago Symphony Orchestra's performance of Symphony No. 7 in A, conducted by Georg Solti. (1 hr.)

10:00
13 Dance in America: Three Dances by Martha Graham. An hour's worth of the master's works.

3:00 a.m.
13 A Damsel in Distress (1937). Nice light Gershwin musical, directed by George Stevens, that blends the elegance of Fred Astaire and Joan Fontaine, buzzing around like a pair of dragonflies, with the cutup brilliance of George Burns and Gracie Allen. (1 hr. 40 min.)

TUE., DEC. 29

8:00 p.m.
13 Sex and the Single Rhino. Great title, but this one-hour *Nova* is about preserving the whole animal kingdom, not just our one-horned friend.

A-E John Wayne: Young Duke. From his birth as Marion Michael Morrison to his work in a flock of second-rate Westerns, John Wayne was bound for greatness. (1 hr.)

BRV The Day of the Locust (1975). Waldo Salt's screenplay and John Schlesinger's direction give all kinds of zing to Hollywood sordidness during the thirties. William Atherton is the young artist who realizes that all the tinsel in town is fake. With Donald Sutherland, Karen Black. (2 hrs. 30 min.)

9:00
DIS Wiping the Tears of Seven Generations. A documentary of the Bigfoot Memorial Ride, when 300 Lakota Sioux rode on horses some 250 miles to commemorate the deaths of their forefathers at Wounded Knee. (1 hr.)

10:00
13 Health in America: In Search of a Cure. A one-hour program outlining the three major health-care models being considered to replace the current American system.

12:05 a.m.
TBS The Last Detail (1973). Jack Nicholson gives a bravura performance in this Hal Ashby film about two Navy lifers who transport a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison. (2 hrs.)

ADVERTISEMENT

IN NEW YORK CITY JEWISH CIVIL RIGHTS JUST DON'T MATTER

ARE YANKEL ROSENBAUM'S KILLERS FREE AS A MATTER OF GOVERNMENT POLICY?

It's time to face reality:
Murder in New York City is not being effectively prosecuted when the perpetrators are minorities and the victims are Jewish.

In the words of *New York Post* columnist Eric Breindel; "For Hasidic Jews victimized by blacks, New York City today is a lot like the Jim Crow South was for blacks themselves 30 years ago. Justice is all but unattainable."

Is this unwritten policy based on official fear of rioting and vandalism? Is there some perceived need to pacify anti-semitic pogroms? Or is it just a perception in certain parts of our municipal government that the killing of innocent Jews doesn't matter —especially because a fearful and/or apathetic Jewish community will not take the necessary steps to protect itself. *(Most Jews remained disgracefully silent for fourteen long months until the shock of the verdict shook them to their senses.)*

What happened in Crown Heights was a pogrom pure and simple. It was an organized rampage against innocent Jews just because they were Jews. And this pogrom was sanctioned by our municipal government through its conscious decision to stand on the sidelines and do nothing.

CONSIDER THESE FACTS:

- **Yankel Rosenbaum was stabbed to *death during riots that were left unpoliced* as a matter of a deliberate policy somewhere in the Mayor's office. Apparently a decision was made to allow three nights of unfettered violence so that a restless population might give vent after an unintentional death in an auto accident. Governor Cuomo was quoted by Ed Koch as saying: "The Mayor on the second day of the trouble in Crown Heights, said that the night before had been a sort of *day of grace*** (italics ours) **to the mob." This was corroborated by Senator Daniel Patrick Moynihan who said; "The police were not given the instructions they needed for the first three days."**
- **When this carnage, arson, vandalism and violence resulted in the cold-blooded killing of a rabbinical scholar, the police were able to make but a single arrest. Beyond that, the efforts to apprehend the rest of the killers were throttled back to idle;**
- **Contrast this with the frenzied and effective investigations which took place after the Yousef Hawkins murder;**
- **The lone stabber who was apprehended in the Yankel Rosenbaum case was identified both by the murder victim and by police officers;**
- **But a mostly minority jury found the alleged perpetrator "not guilty" on all counts because they did not 'believe' the victim's identification or the sworn testimony of the arresting police officers who found a knife smeared with the *victim's blood in the pocket of the accused;***
- **Members of this jury then proceeded to enjoy a post-verdict celebratory dinner hosted by the accused and his attorney.**
- **By contrast, recall how in January of this year Mayor Dinkins reacted to the unsubstantiated claim of two black teens that they had been "painted white by a gang of white youths." He immediately labeled the attack "bias related" and ordered police reinforcements. He was reported in the *New York Post* to have called the alleged victims' mother *"because we can't have these kids fearing all white people."* He instantly announced a reward for the arrest of the perpetrators. What about the Hasidic children who *cowered under their beds during three* nights of terror? What about their ongoing nightmares and fears?**

In today's New York, all Jewish blood is cheap, not just Hasidic Jewish blood. You, yes you, could be gunned down or knifed on the street and your killer would go unapprehended and/or unprosecuted. Unless you act now!

The Jewish community refuses to be called racist or bigoted. We are neither violent nor prone to vandalism and arson. All we want is answers. . .

Why didn't we get the same quick justice, the same care and concern from City Hall?. . . Why did it take days to get the police activated?. . . Why did it take a year to announce a reward for the arrest of the killers?. . . Why was the Mayor so subdued in his reaction to the outrageous verdict in the Yankel Rosenbaum murder trial?. . . Would Mr. Dinkins have permitted three nights of unfettered violence if the residents of Bedford Stuyvesant were attacked, for example, by the Ku Klux Klan?

The Crown Heights Emergency Fund* needs your immediate and unconditional support for an all-out effort to launch full private and federal civil rights investigations into the Yankel Rosenbaum murder and the pogrom and riots perpetrated against the Jewish community. The ramifcations of this effort go far *beyond the boundaries of Crown Heights* and the borders of Brooklyn. This is a life or death issue for every Jew —indeed every non-violent, law-abiding citizen of the Greater New York area.

If you are among the millions of New Yorkers, Jew and Gentile alike, who are afraid for their lives, and afraid that there is no justice in this city, send your contribution today. Do it in fairness to Yankel Rosenbaum. Do it in fairness to all the good people of Crown Heights. Do it in fairness to yourself.

☐ I refuse to be silent until there is justice in New York. Enclosed is my $________ tax-deductible contribution to the Yankel Rosenbaum/Crown Heights Justice Fund.

☐ I cannot afford a contribution at this time, but want to register my support.

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CROWN HEIGHTS JUSTICE FUND**
333 ALBANY AVE., BROOKLYN, NY 11213
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***The only fund officially recognized by the Crown Heights Jewish community**

THEATER
LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

ANNA CHRISTIE—Eugene O'Neill's drama on the high seas about a woman who tries to put her past behind her, reunites with her sea-captain father, and finds true love and friendship; directed by David Leveaux. Featured in the cast are Liam Neeson, Natasha Richardson, Rip Torn, Anne Meara, Barton Tinapp, and Christopher Wynkoop. Previews begin 12/23 prior to a 1/14 opening. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; dark 12/24, 12/25, and 12/31; 12/27 and 1/3 at 7:30 p.m.; 1/7 and 1/14 at 7 p.m.; through 2/21; $38 to $42. **Roundabout Theatre,** 1530 Broadway, at 45th Street (869-8400).

A CHRISTMAS CAROL—*Star Trek*'s Patrick Stewart returns to Broadway with his one-man interpretation of Charles Dickens's classic, in which he plays all 39 characters, from Bob Cratchit to Ebenezer Scrooge. Opens 12/15. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; 12/17 at 6:45 p.m.; 12/25 at 2 p.m. only; 12/30 at 2 p.m. and 8 p.m.; 1/3 at 3 p.m. only; through 1/3; $45. **Broadhurst Theatre,** 235 West 44th Street (239-6200).

TOMMY TUNE TONITE!—1983 Tony Award winner Tommy Tune returns to Broadway in white tie and tails for a "Song and Dance Act," featuring the music of Cole Porter, Irving Berlin, and the Gershwins; directed by Jeff Calhoun. Michael Biagi directs the 26-piece orchestra; set design by Tony Walton, costumes by Willa Kim. With singer/dancers Robert Fowler and Frantz Hall. 12/25 through 1/3. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; dark 12/28 ($40 to $60 on 12/31 only); no evening performance on 1/3; $30 to $50. **Gershwin Theatre,** 51st Street and Broadway (307-4100).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; through 1/3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. ● **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Rick Faugno, Gordana Rashovich, Alan North, Peter Gerety, 13-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 12/24 and 1/3; added performances 12/27 and 12/28 at 8 p.m.; $30 to $45 ($50 on 12/31). Opened: 3/29/92. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. Opened: 2/19/92. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Sivan Cotel, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $42.50 to $60. Opened: 4/29/92. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. With Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 1/3; added performance 12/31 at 8 p.m. ($25 to $60); otherwise $15 to $60. Opened: 4/8/92. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces, and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. Opened: 4/14/92. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. Opened: 4/26/92. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Didi Conn and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 12/24 and 1/3; added performances 12/21 and 12/28 at 8 p.m. ($40 to $80 on 12/31 only); $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Herman Sebek, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Jason Ma, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; dark 12/24 and 1/3; added performance 12/27 at 3 p.m. ($40 to $80 on 12/31 only); $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 12/24; added performance 12/27 at 7:30 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Lance Robinson, Rebecca Luker, Adam Grupper, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 12/25; added performance 12/23 at 8 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Wednesday at 2 p.m. and 8 p.m.; Saturday at 2 p.m. and 8:30 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

SOMEONE WHO'LL WATCH OVER ME—The American premiere of Frank McGuinness's drama about three men—an English college professor, an Irish journalist, and an American doctor—who learn to overcome their differences while being held in a single cell in a Beirut prison. Directed by Robin Lefèvre. With Alec McCowen, Stephen Rea, and James McDaniel. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $40, $45. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name Is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth, with simultaneous English translation. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

A BACKER'S AUDITION—A musical comedy about a Park Avenue socialite who takes over the role of making money for a musical from her late husband; book and lyrics by Douglas Bernstein and Denis Markell; directed by Leonard Foglia. With Sheila Smith, Alice Spivac, Tom Ligon, Charles Goff, Stan Free, Ray Wills, Gretchen Kingsley, Tom Riis Farrell. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $30. **American Jewish Theatre,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. Opened: 11/17/91. **Astor Place Theater,** 434 Lafayette Street (254-4370). ●

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, Terri Broca, and Kate Confalone. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 3/20. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street, between Second Avenue and Bowery (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Ka-

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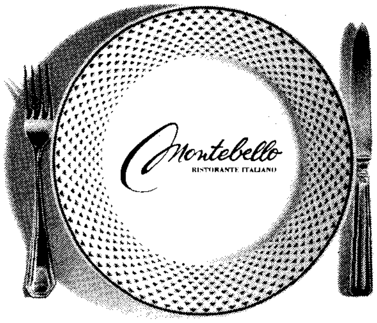

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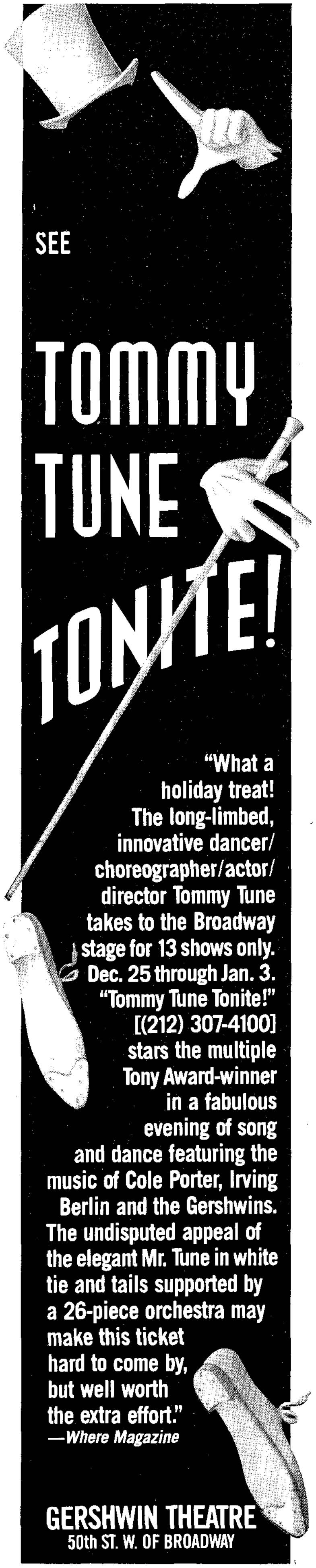
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GERSHWIN THEATRE
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lom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

CHRISTCHILD—A drama by J.e Franklin about the conflict between an elderly father and his young son in Houston during the Roosevelt years; directed by Irving Vincent. Thursday through Saturday at 7:30 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; $16. A New Federal Theatre production at Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (576-9028).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Bruce McCarty, John Cameron Mitchell, Carole Shelley, and Ralph Waite. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FORBIDDEN BROADWAY—Featuring the seasonal version, *Forbidden Christmas,* with a satire of banal holiday songs, the exploitation of Christmas by show-biz types, and holiday spoofs of Broadway's hit shows; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. Through 12/27, after which *The Best of. . .*returns. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

THE GIFTS OF THE MAGI—An original musical based on O. Henry's short story; book by Mark St. Germain; music by Randy Courts; lyrics by Courts and St. Germain; directed by Scott Harris; choreographed by Janet Watson. With Kathleen Bloom, John Hickok, Eddie Korbich, Lou Williford. Buffet dinner with evening performances. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30, $45. **Lamb's Little Theatre,** 130 West 44th Street (997-1780).

THE GOOD NATUR'D MAN—Oliver Goldsmith's romantic comedy about an extravagant man who can stay out of trouble only with the help of financially supportive friends; directed by Anthony Cornish. Featured in the cast are Robin Leslie Brown, Celeste Ciulla, Frank Geraci, Belynda Fay Hardin, Robert Hock, Bella Jarrett, Anthony Lawton, Frank Lowe, Anna Minot, Sean Pratt, Kurt Rhoads, and Jeff Woodman. Previews begin 12/26 prior to a 1/3 opening. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 2/6; $14 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

HELLO MUDDAH, HELLO FADDUH—A musical comedy inspired by the 1960s songs of Allan Sherman, following the life of one mythical hero from birth and bris to Florida retirement and the early-bird special; written by Douglas Bernstein and Rob Krausz; directed and choreographed by Michael Leeds. With Stephen Berger, Tovah Feldshuh, Jason Graae, Paul Kreppel, Mary Testa. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 3 p.m.; Sunday at 2 p.m. and 5:30 p.m.; $35. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

HOME FIRES—A musical about six singers and musicians during World War II who try to get in a USO tour to the front; by Linda Thorsen and William Repicci; directed by Robert Stewart. With Michelle Blakely, Brook Hedick, Erin Hill, Marcy McGuigan, Mary Murfitt, Bill Ullman. Wednesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; no evening performance on 12/24 or 12/25; 12/24 at 2 p.m.; 12/27 at 7 p.m.; through 1/3; $22.50, $25. **Playhouse 91,** 316 East 91st Street (831-2000).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring *The Idiot,* an adaptation of Fyodor Dostoevsky's novel by David Fishelson, who also directs; through 2/12. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/20; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE LAMENT FOR ARTHUR CLEARY—A romantic comedy/drama by Dermot Bolger about a young Dubliner who returns home after fifteen years of working in European factories. With Jenny Conroy and David Herlihy. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 12/20; $15 to $25. **Irish Arts Center,** 553 West 51st Street (757-3318).

LIGHTIN' OUT—A musical about the twilight years of Mark Twain, as he relives and rewrites *Huckleberry Finn.* Book, music, and lyrics by Walt Stepp; direction by Kevin Cochran. Featured in the cast are Gordon Stanley, Beth Blatt, Tony Fair, Karen Looze, Rob Roznowski, and Robert Tate. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25. **Judith Anderson Theatre,** 422 West 42nd Street, between Ninth and Tenth Avenues (279-4200).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

MADISON AVENUE—A musical comedy about the boardrooms and washrooms of the advertising business, with scheming account execs and secretaries from Bay Ridge; by Gary Cherpakov; music and lyrics by Robert Moehl; book and lyrics by Paul Streitz. Thursday through Saturday at 7 p.m; Saturday and Sunday at 2 p.m.; $25 to $30. **Lone Star Cafe,** 240 West 52nd Street (245-2950).

MAN IN HIS UNDERWEAR—A comedy by Jay Tarses about a middle-aged man who, confronted with children who have outgrown him and a marriage that no longer excites him, takes the unprecedented step of falling in love with a much younger woman. Kevin Dowling directs. With Dann Florek, Robert Joy, Dick Latessa, Debra Monk, Cordelia Richards, Jennifer Van Dyck, Cynthia Vance. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; also 12/19 at 3 p.m.; through 12/20; $5. A New Theater Wing production at **Playwrights Horizons,** 2nd-floor Studio Theatre, 416 West 42nd Street (279-4200).

THE MYSTERIES AND WHAT'S SO FUNNY?—A multi-media theater piece written and directed by David Gordon about family life and the life of an artist and the creative process; music by Philip Glass. 12/15 through 1/3. Tuesday through Saturday at 8 p.m.; Sunday (except 1/3) at 7:30 p.m.; Saturday (except 12/19) and Sunday at 2 p.m.; no performances 12/24 or 12/28; $28. **Joyce Theater,** 175 Eighth Avenue, at 19th Street (242-0800).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; dark 12/24; $30, $32.50. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOËL AND GERTIE—A musical retrospective of the friendship and collaboration between Noël Coward and actress Gertrude Lawrence, with selections from *Private Lives, Red Peppers, Still Life,* and *Blithe Spirit*; devised by Sheridan Morley; direction by Brian Murray. With Jane Summerhays and Michael Zaslow. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 2:30 p.m.; through 12/20; $20. A York Theatre Company production at the **Theatre at Saint Peter's Church,** Citicorp, Lexington Avenue at 54th Street (534-5366).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OFF-BROADWAY MELODIES OF 1592—A vaudeville-style musical comedy that pokes fun at the Europeans who colonized the Americas; written and directed by Fred Newman; music by Annie Roboff. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 1/2; $20. **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Street (941-1234).

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ORPHEUS IN LOVE—A modern comic opera based on the myth of Orpheus, about a professor in a small community college who falls in love. Words by Craig Lucas; music by Gerald Busby; Kirsten Sanderson directs. With Bradley Garvin, Belinda Pigeon, Steven Goldstein, Diane Ketchie. Opens 12/15. Tuesday through Saturday at 8 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performances 12/16 at 3 p.m. and 12/27 and 1/3 at 7:30 p.m.; no performance 12/24; through 1/3; $26 to $32. **Circle Repertory Company,** 99 Seventh Avenue South, at West 4th Street (924-7100).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

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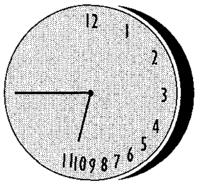

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THEATER

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Allen Schoer. With Anthony Cummings, Mary Kay Adams, Don Howard, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; $35, $37.50. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (239-6200).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; dark 12/24, 12/25, and 1/3; added performances 12/27 at 7 p.m., 12/28 at 8 p.m., and 12/29 at 2:30 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

REPERTORIO ESPAÑOL—December performances: Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?;* $20. These Spanish-language performances are varied during the month. Gramercy Arts Theatre, 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Lorraine Serabian, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Chekhov's comic tale, set in 1940s Hollywood with a cast of twelve. Adapted and directed by A. M. Raychel. With Maggie Scott, Erich Schmidt, Peter Lucas, Tatyana Yassukovich. Wednesday, Thursday, and Saturday at 8 p.m.; also 12/19 at 3 p.m.; through 12/19; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Robert Klein, Patrick Fitzgerald, John Vickery, Julie Dretzin, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; dark 12/24 and 1/5 through 1/10; added performance 12/27 at 7:30 p.m.; through 2/28; moves to Broadway's Ethel Barrymore on 3/2; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s talented John Leguizamo creates a spic-tacular one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; through 1/24; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

STEPHANIE MILLER: RADIOACTIVE—A one-woman musical comedy that touches on the topics of sex, the Church, and PMS; directed by Matt Penn; choreographed by Jamal Graves. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; no performance 12/24; through 1/10; $15. **Actor's Playhouse,** 100 Seventh Avenue South (564-8038).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

WOYZECK—Georg Büchner's 1836 drama about an ordinary man who is driven to violence by unseen voices and bourgeois society; directed by JoAnne Akalaitis. Tuesday–Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/27; $35. **Joseph Papp Public Theater/Newman,** 425 Lafayette Street (598-7150).

THE YEARS—A drama by Cindy Lou Johnson that looks at the events that shape one family's life over fifteen years. In the opening scene, family members help Andrea recover from an attack by another man on her wedding day; direction is by Jack Hofsiss. Featured in the cast are Ron Eldard, William Fichtner, Julie Hagerty, Marcia Gay Harden, Rebecca Miller, and Frank Whaley. Previews begin 12/21 prior to a 1/24 opening. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 2/14; $35. A Manhattan Theatre Club production at **City Center Stage I,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

OFF OFF BROADWAY

THE BABY: A FAIRY TALE FOR GROWN-UPS—A drama about a man who finds an enchanted baby in a cabbage on Christmas Eve; written and directed by Paola Bellu. With Tomas Arana. Thursday through Sunday at 7:30 p.m.; through 12/20; $12. **La MaMa's Annex Theater,** 74A East 4th Street (475-7710).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

BUTTERCUP—A drama by Carey D. Barney based on actual child-abuse cases in New Jersey and California; directed by Alexa Kelly. 12/11 through 12/20, returning 1/7 through 1/11. Thursday through Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; $10. **Pulse Ensemble Theatre,** 870 Sixth Avenue (213-0231).

A CHRISTMAS CAROL—A musical adaptation of the Charles Dickens classic; book and lyrics by Michael Hulett; music by Doug Yetter; direction by Margaret Mancinelli; musical direction by Mark Taylor. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 7 p.m. (except 12/20); through 12/20; $15. **Westbeth Theatre Center,** 151 Bank Street (996-7287).

A CHRISTMAS QUARTET—Four one-acts by Joseph P. McDonald about Christmas and the human spirit. Thursday through Sunday at 8 p.m.; through 12/20; $10. **Impact Theatre,** 612 Eighth Avenue (391-0418).

EARLY DARK—A drama by Reynolds Price based on his novella *A Long and Happy Life;* directed by John Grabowski. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/16 at 8 p.m; through 12/19; $10. **The Acting Studio,** 29 East 19th Street (228-2780).

EARNEST IN NEW YORK—An adaptation of Oscar Wilde's *Importance of Being Earnest,* about the shallow lives of the upper classes in New York and Southampton; by Chad Beguelin; directed by Beguelin and David Stefanou. Thursday through Sunday at 8 p.m.; through 12/20; $10. Avalon Theatre Company, 230 East 9th Street (475-4145).

THE FIREBUGS—Max Frisch's satire about a ruthless businessman who becomes the target of arsonists; directed by Vera Beren. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/19; $12. **The 29th Street Playhouse,** 212 West 29th Street (465-0575).

HOTEL UNIVERSE—Philip Barry's drama about a group of well-to-do young people who experience something mystical that could change their lives forever; directed by Scott Elliott. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 12/20; $10. **The New Group,** 432 West 42nd Street, 3rd floor (967-4900).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's classic with a twist, set in contemporary England; directed by Robert Bruce. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; no performance 12/24 or 12/25; added performances 12/26 at 3 p.m. and 12/27 at 8 p.m.; through 1/24; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

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IN THIS ROOM—The Curious Theatre Company presents two one-acts: *The Stain,* by Frank Pugliese, follows a young married couple's struggle to cope with the death of their newborn child; *Blackout,* by Tom McClellan, is a comedic portrait of two strangers brought together by fear and loneliness; directed by Allen Coulter. Tuesday through Saturday at 8 p.m.; through 12/19; $12. **William Redfield Theatre,** 354 West 45th Street (732-2370).

JAMES YOU ARE SWEET—A comedy/drama by Lori Seliger that explores the psychosexual landscape of the nineties; directed by Al Ramos. Tuesday through Friday at 8 p.m.; through 12/18; $8. **Tribeca Lab,** 79 Leonard Street (966-9371).

LAKE STREET EXTENSION—A drama by Lee Blessing about three men who deal with issues of incest and political repression in a basement; directed by Jeanne Blake. Thursday through Saturday, Monday at 8 p.m.; Sunday at 3 p.m.; through 12/20; $12. A Signature Theatre Company production at **Kampo Cultural Center,** 31 Bond Street (279-4200).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

LOOSE ENDS—A love story by Michael Weller about how people meet, fall, and fail in love; directed by Michael Koegel. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/16 and 12/21 at 8 p.m.; 12/20 at 7 p.m.; through 12/21; $10. A Lightning Strikes Theatre Company production at **Synchronicity Space,** 55 Mercer Street (925-3967).

MERELY PLAYERS—A satire about the anguish and frustration faced by a struggling actor as he tries to pursue his craft; by Joseph A. Benjamin; directed by Ken Stuart. Wednesday through Saturday at 8 p.m.; through 12/19; $10. **American Theatre of Actors,** 314 West 54th Street, between Eighth and Ninth Avenues (581-3044).

THE MERRY WIVES OF WINDSOR—Shakespeare's comedy about jealous husbands, drinking, wooing, and wenching has a woefully realistic ring today; directed by Paul Todaro. Wednesday through Saturday at 8 p.m.; through 12/19; also 1/6 through 1/23; $10. An Independent Theatre Company production at **House of Candles Theatre,** 99 Stanton Street (353-3088).

MY ANCESTORS' HOUSE—A drama by Bina Sharif about a New Yorker who feels ambivalent about traditions when she returns to Pakistan; directed by Francisco G. Rivela. With Madhur Jaffrey. Thursday through Sunday at 8 p.m.; through 12/20; $10. **Theater for the New City,** 155 First Avenue (254-1109).

90 PLAYS IN 9 DAYS: ACT ONE—The Field presents the first of three installments of a marathon festival of theater and performance artists from various aesthetic and cultural backgrounds. Friday from 6 p.m. to 11 p.m.; Saturday and Sunday from 1:30 p.m. through 11 p.m.; through 12/20; $9 per day. Seatings take place every hour, and audience members can come and go throughout the day. **Soho Repertory Theater,** 46 Walker Street, between Church Street and Broadway (691-6969). No reservations necessary.

O'KEEFFE!—A one-woman show, written and performed by Lucinda McDermott, about the life of the great American painter Georgia O'Keeffe; directed by Roger Mrazek; music by Jonathan Piro. Monday at 8 p.m.; through 12/21; $10. **Third Step Theatre,** 412 West 48th Street (420-0218).

ORESTES—A production of the ancient tale by Aeschylus in which Orestes achieves manhood and kills his mother to avenge his father's murder; directed by Sidney Armus. Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m.; through 1/3; $10. **Theater 22,** 54 West 22nd Street (243-2805).

PERSEPHONE—A romantic comedy by Maggie Kulik based on the Greek myth explaining winter; directed by Dan Roentsch. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/20; $10. A Promethean Theatre Company production at **Sanford Meisner Theatre,** 164 Eleventh Avenue (749-7271).

QUINTLAND—Dan Hurlin's musical about five baby girls born to a working-class Canadian couple in 1934 and the people who affected their lives; musical direction by Dan Moses Schreier; with puppets by Jane Geiser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/21 at 8 p.m.; through 12/21; $12. An

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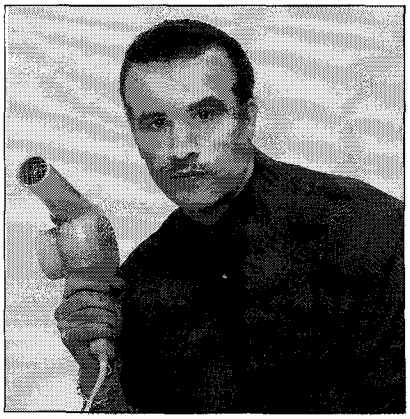

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THEATER

Economy Tires Theater production at Dance Theater Workshop's **Bessie Schonberg Theater,** 219 West 19th Street (924-0077).

THE RETURN OF THE RAVEN AND OTHER STORIES—A vaudeville-style musical comedy with vignettes on racial tension, homophobia, and media sensationalism, performed by Wise Guise: The Craig, Scott, Juan & Dan Show. Thursday through Sunday at 8 p.m.; through 12/20; $8. **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

SISTERMUSIC—A comedy written and directed by Carol Polcovar about a man who follows his bisexual wife to a women's-music festival and is mistaken for a lesbian. Thursday–Saturday at 8 p.m.; through 12/19; $15. **Kraine,** 85 East 4th Street (779-3051).

TIMES SQUARE ANGEL—Charles Busch's comedy about a New York nightclub chanteuse who is visited by an angel on Christmas Eve in 1948 and given a chance to mend her ways; directed by Kenneth Elliott. Thursday through Sunday at 8 p.m.; also Saturday at 10:30 p.m.; through 12/20; $10. A Theatre-in-Limbo production at **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

TWELFTH NIGHT—Shakespeare's comedy, directed by Gus Kaikkonen, with Robert Mooney as Malvolio and Linda Larson as Viola. 12/18 at 8 p.m.; 12/12, 12/20, 12/26, 12/27, and 1/2 at 2 p.m. and 8 p.m.; 12/31 at 8 p.m. (with New Year's Eve party $25); through 1/2; $10. **The Riverside Shakespeare Academy,** 316 East 91st Street (369-2273).

A WEEKEND NEAR MADISON—A drama by Kathleen Tolan about five people who meet for their college reunion in 1979 and come to terms with their sexuality; directed by Rosemary Ricchio. Begins 12/14. Monday and Friday at 8 p.m.; Tuesday, Wednesday, and Thursday at 6 p.m. and 8:30 p.m.; through 12/18; $10. A Winsome Production Group piece at **The Column Theatre,** 48 West 21st Street (879-2848).

WILDER, WILDER, WILDER—THREE BY THORNTON—Three short plays by Thornton Wilder about stressful family and other relationships: *The Long Christmas Dinner, The Happy Journey,* and *Pullman Car Hiawatha;* Edward Berkeley directs a cast of thirty. Wednesday through Monday (except Sunday) at 8 p.m.; Sunday at 3 p.m.; also 12/26 at 5 p.m.; dark 12/23, 12/24, and 12/25; through 12/28; $15. A Willow Cabin Theatre production at **Harold Clurman Theatre,** 412 West 42nd Street (886-1889).

WINGS THEATRE COMPANY—*Accord of Angels,* a Christmas comedy by Frederick Timm about three lost souls who come together in a midtown church. Tuesday through Friday at 8 p.m.; through 12/23. *The Looking Glass,* a comedy by David Michael Gallagher in which a porn star tries to reform and a Georgia graduate of Jerry Falwell's Bible College tries to survive New York and drag queens; directed by Jeffery Corrick. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m.; and 7 p.m.; through 1/24; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

THE WISE MEN OF CHELM—A comedy by Sandra Fenichel Asher composed of several tales from Jewish folklore about the trials and tribulations of citizens from the tiny Polish town of Chelm; directed by Amie Brockway. Saturday at 8 p.m.; Sunday at 3 p.m.; also 12/20 at 6 p.m., 12/17 and 12/31 at 8 p.m.; through 1/3; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. 6–11:30. Dancing from 9. Closed Mon. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M–E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Private parties for 10–100. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, TM, V.**

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ZUTTO—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. to 11. **(I)** **AE, CB, DC, MC, TM, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BOXERS—190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3:30. D Tue.–Sat. 5–11:30, Sun. to 10:30. Bar menu 3–midnight. Closed Mon. **(M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: black bean soup, black pepper steak, rack of spring lamb. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

INDOCHINE—430 Lafayette St., bet. Astor Pl. and E. 4th St. (505-5111). Casual. French-Vietnamese. Spcls: spicy salad of thinly sliced filet of beef, pan-fried sea bass with pimento sauce, fresh fillet of fish steamed in coconut milk. Res. sug. D only Sun.–Thu. 5:30–midnight, Fri.–Sat. to 12:30 a.m. **(M–E)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA BOHEME—24 Minetta Lane, Sixth Ave., bet. W. 3rd and Bleecker Sts. (473-6447). Casual. Country French Provencal. Spcls: steak frites, gigot d'agneau, salmon grille with arugula sauce. Res. sug. Br Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, ratatouille, boeuf en daube, grilled duck breast and confit with sweet and aromatic spices. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M–E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. Private parties. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Topless cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Northern Italian. Spcls: veal rollatine, Danish baby lobster tails, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Dancing Mon.–Sat. from 7. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30

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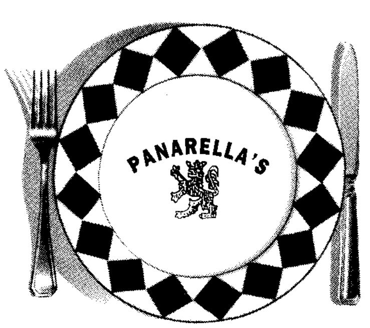

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a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

FRANCISCO'S CENTRO VASCO—161 W. 23rd St. (741-1408). Casual. Spanish. Spcls: 1¼–10 lb lobsters, zarzuela in green or red sauce, seafood or Valenciana paella. Res. nec. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 4–midnight, Sat.–Sun. 1–1 a.m. Guitarist nightly. **(I–M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. Italian-American. Spcls: hazelnut calamari, homemade mushroom ravioli with garlic cream, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–4. L and Br Sat.–Sun. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. 4–10. **(M)** **AE, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9, Sat. 5–8. Private parties for 150. Closed Sun. **(I)** **AE, DC, MC, V.**

TIZIANO—165 Eighth Ave., bet. 18th–19th Sts. (989-2330). Casual. Northern Italian. Spcls: woodburning oven pizza, fresh fettuccine frutti di mare, galleti orbino. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m., Sun. 3–midnight. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO PRESENTS THE DOLL HOUSE—307 East 54th St. (750-1500). Jacket required. American-Italian. Spcls: beer batter shrimp with chutney, rack of lamb Dijonnaise, 1-lb lobster tails. Res. sug. D Mon.–Fri. 6–2 a.m., Sat. from 8. Private parties for 150. Dancing. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FLOWER DRUM—856 Second Ave., bet. 45th–46th Sts. (697-4280). Casual. Regional Chinese. Spcls: firepot, steamed ginger salmon steak, sesame chicken, seasonal dishes naturally seasoned. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–10:30, Fri. to 11:30, Sat. noon–11:30, Sun. 1–10:30. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: roast muscovy duck breast, glazed with honey and soy on rice noodles; smoked and grilled Maine lobster in lobster broth with corn, potatoes and sweet onions; roasted rack of lamb with artichokes, yellow and purple wax beans and tomato oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Mon.–Sat. 6–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con car-

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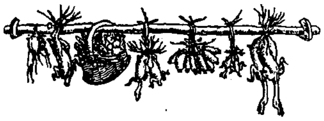

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ciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M–E)**
AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30, Sun. to midnight. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. French provencal. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30. Ent. Cole Porter's own piano Sun.–Thu. 8–1 a.m., Fri.–Sat. 9–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Cocktails, champagne and caviar bar 4:30–1 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D Mon.–Sat. 5–9:30, Sun. to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–2:30 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.n..–4. D daily 4–midnight. Free D parking. **(M)**
AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)**
AE, CB, DC, MC, TM, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St. (581-8888). Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free parking after 5. **(M–E)**
AE, CB, DC, MC, V.

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)**
AE, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

44—44 W. 44th St., in the Royalton (944-8844). Casual. American. Spcls: wood grilled salmon leaf with crushed cucumber, walnuts and date salad; grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted veal kidney and sweetbreads with pumpkin risotto and savory vegetables. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5:45–11:30. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea ur-

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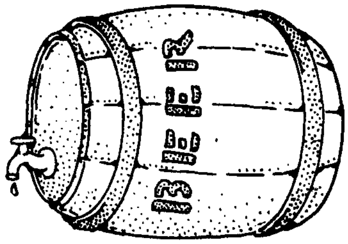
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chins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 2–6 lb lobsters, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Private parties for 10–100. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab

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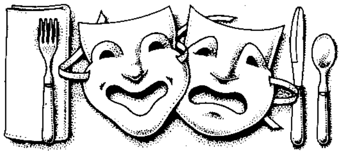

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with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PASTA LOVERS—158 W. 58th St. (582-1355). Casual. Italian. Spcls: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon–11. Private parties for 15–20. **(I–M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11.

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JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, roasted tarragon chicken, grilled fresh tuna steak served warm over Caesar salad, steamed vegetables plate with rice and vinaigrette. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth *and crisp leeks; veal chop in a coriander crust*, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

VALONE'S—1236 Third Ave., bet. 71st–72nd Sts. (288-0202). Casual. Italian family style. Spcls: seafood fra diavolo, chicken contadina, Valone's salad. Res. nec. D only Sun.–Thu. 5–10, Fri.–Sat. to 11. Private parties for 60. **(M)** **AE, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ASPEN CAFE—2274 Broadway, bet. 81st–82nd Sts. (799-0578). Casual. American-Mexican. Spcls: Cajun shrimp with pepper dip, Bavarian sandwich, chicken *scallopine, Japanese stir-fried vegetables*. Res. sug. L and D Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, CB, DC, MC, TM, V.**

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, *jambalaya, Louisiana gumbo*. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: fried calamari, grilled pork chops, chicken pot pie, penne with shrimp, scallions and broccoli. Res. sug. L

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SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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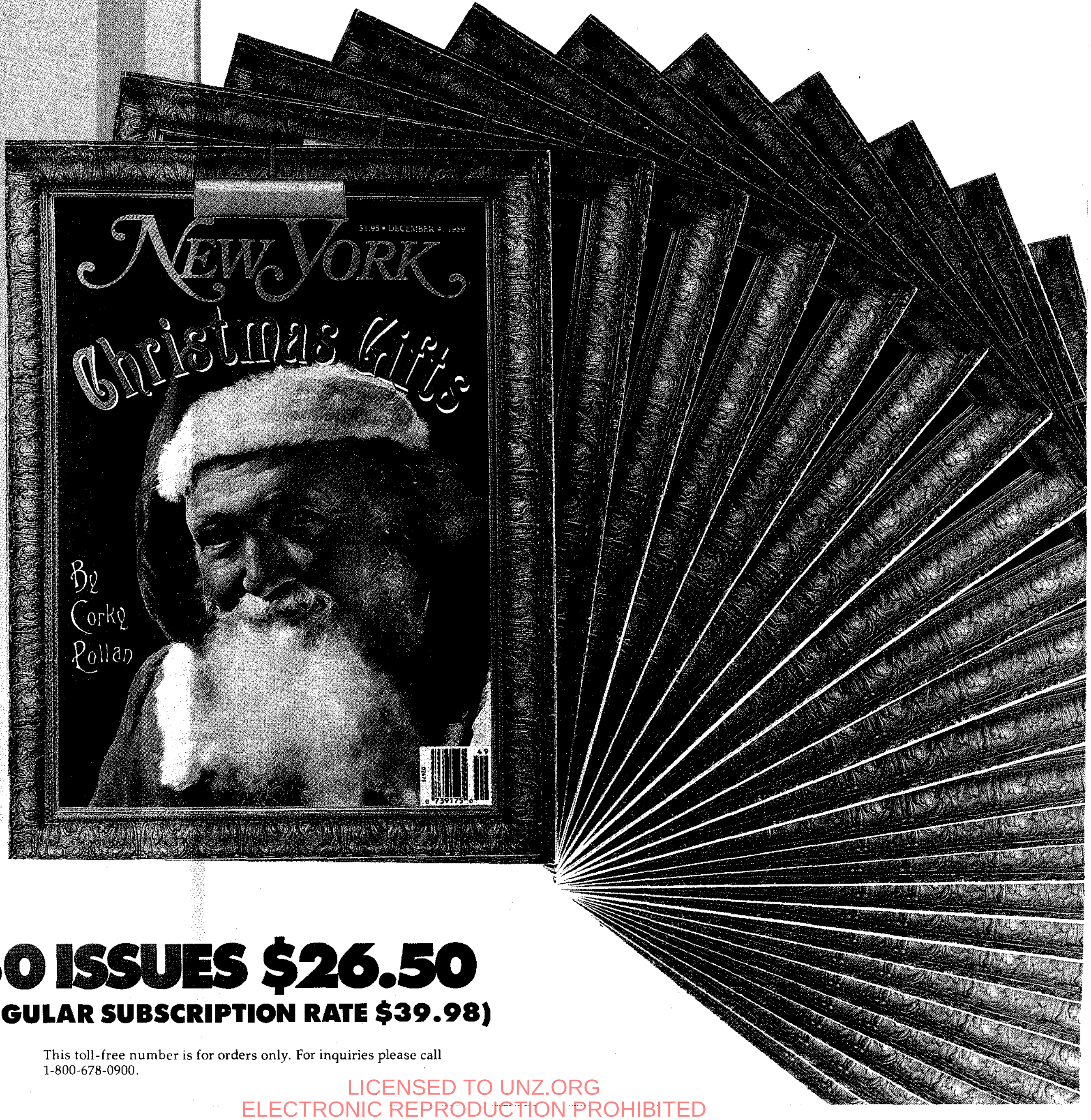

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ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

WILLIAM BLAKE—A loan exhibition of paintings and drawings by this visionary British artist (1757–1827), poet, and writer; through 12/31. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ANNE BLODGETT—Recent landscape paintings; through 12/19. Marbella, 28 E. 72nd St. (288-7809).

PETER CAIN—Recent paintings based on a photograph of a Mercedes Benz; through 1/28. Marks, 1018 Madison Ave. (861-9455).

JON CLARK/PAUL STANKARD—Glass statues of faceless figures inspired by ancient cultures/Miniature glass triptychs that depict different stages of a flower's life cycle. Through 12/31. Kaplan Modern, 969 Madison Ave. (535-2407).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

BRUCE EDELSTEIN—Sculpture with figurative elements; through 12/19. Cade, 1045 Madison Ave. (744-2313).

JANE EGAN—New boxes and assemblages that are a reflection on Americana, past and present; through 1/9. CDS, 76 E. 79th St. (772-9555).

LYONEL FEININGER—Ninety drawings executed between 1892 and 1911, during the artist's journeys to Paris; through 1/31. Moeller, 52 E. 76th St. (988-8483).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; through 12/17. Knoedler, 19 E. 70th St. (794-0550).

DAMIEN HIRST—Recent "spot" paintings and an installation of shelving covered with medicine bottles and other objects titled "Pharmacy"; through 1/28. Cohen, 1018 Madison Ave. (628-0303).

JOEL JANOWITZ—Recent still-life paintings; through 12/23. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; through 1/16. Werner, 21 E. 67th St. (988-1623).

MARK LEITHAUSER—Recent paintings, watercolors, drawings, and prints; through 12/19. Coe Kerr, 49 E. 82 St. (628-1340).

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; through 12/23. Martin, 23 E. 73rd St. (288-2213).

SQUIRE VICKERS—Paintings executed between 1915–1930 by this artist (1872–1947) who was the designing architect of the New York subway system; through 1/30. Shepherd, 21 E. 84th St. (861-4050).

ANDRE VILLERS—An installation of painted cardboard figures that were photographed by David Douglas Duncan for his new book, *A Secret Garden: Photographers of the Imagination*, by this French photographer/sculptor who met Duncan through their mutual friend, Picasso; through 1/4. Elysium, 28 E. 78th St. (628-3828).

C.C. WANG—Recent calligraphic works in ink on paper by this 85-year-old Chinese painter; through 12/24. Wender, 3 E. 80th St. (734-3460).

57th Street Area

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

RICHARD BAKER—Small-scale still-life paintings in which groupings of objects—flowers, fruit, tools, or fish—are set against contradictory perspectives and horizons; through 1/16. Washburn, 20 W. 57th St. (397-6780).

JOSE BEDIA—An installation on the theme of the discovery of America by Columbus; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

KENT BELLOWS—Meticulously-rendered figure drawings; through 12/31. Tatistcheff, 50 W. 57th (644-0907).

CAROL BROWN—An installation of miniature mixed-media sculptural reliefs; through 12/23. Haime, 41 E. 57th St. (888-3550).

SANTIAGO CARDENAS—Recent still-life paintings; through 12/19. Adler, 41 E. 57th St. (308-0511).

STUART DAVIS—Paintings and works on paper spanning the American modernist's career; through 12/31. Ulysses, 41 E. 57th St. (754-4666).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

LUIS GORDILLO—Recent paintings that combine abstract shapes and jittery lines, evoking a fusion of the organic and the man-made; through 1/2. Marlborough, 40 W. 57th St. (541-4900).

DAN GRAHAM—An installation titled "House and Garden" that includes a full-scale pavilion, models of pavilions, and project drawings; through 1/2. Goodman, 24 W. 57th St. (977-7160).

MICHAEL HAFFTKA—Recent large-scale prints; through 12/31. Ryan, 24 W. 57th St. (397-0669).

TIMOTHY HAWKESWORTH—Expressionistic drawings that use lines and dark smudges to depict figures; through 1/2. Littlejohn/Sternau, 41 E. 57th St. (980-2323).

MICHELLE HOLZAPFEL/THOMAS LOESER—Carved wood vessels and an unmatched pair of hand-carved bookends/Unusally-shaped cabinets and shelves made with corrugated cardboard or gouged and painted hardwood. Through 1/16. Joseph, 745 Fifth Ave. (751-5500).

ELLSWORTH KELLY—Recent minimal paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

LEON KROLL—A survey of landscape, figurative, and still-life paintings by this artist (1884–1975) who studied with the American Impressionist John H. Twachtman and whose career was launched by the Armory Show of 1913; through 1/9. ACA, 41 E. 57th St. (644-8306).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; through 12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOUIS LOZOWICK—A retrospective of paintings, drawings, and prints celebrating the centennial of the artist's birth on December 10, 1892; through 12/31. Associated American Artists, 20 W. 57th St. (399-5510).

LOREN MADSEN—A copper sculpture titled "Rack" that is suspended from the ceiling and spans the entire length of the gallery; through 12/23. McKee, 745 Fifth Ave. (688-5951).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

JAMES MOORE—Recent still-life paintings that depict simple table-top compositions of fruits and vegetables and kitchen utensils; through 12/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GIORGIO MORANDI—Paintings, drawings, and etchings that depict his familiar still-life compositions of bottles, vases, and boxes in his studio, plus his lesser-known landscape paintings; through 1/30. Baldacci-Daverio, 41 E. 57th St. (826-4210).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; through 1/30. Krugier, 41 E. 57th St. (755-7288).

FAIRFIELD PORTER—Paintings and drawings of domestic scenes and landscapes from the 1950s; through 1/9. De Nagy, 41 W. 57th St. (421-3780).

HERMAN ROSE—A survey of landscape and still-life paintings from the past 20 years, including views from his studio in lower Manhattan, street scenes in Mexico City, and bouquets of flowers gathered in Maine; through 12/19. Fischbach, 24 W. 57th St. (759-2345).

ROBERT RYMAN—Recent grid paintings on fiberglass supports; through 1/9. Pace, 32 E. 57th St. (421-0835).

ART SPIEGELMAN—A survey of his work, including early rare pieces from the 1970s and a detailed exploration of the working process that culminated in the Pulitzer Prize-winning Book, *Maus*; through 1/9. St. Etienne, 24 W. 57th St. (245-6734).

PAT STEIR—New paintings that continue her exploration of waterfall imagery but now executed in vivid colors—often primary or secondary hues on contrasting backgrounds; through 12/31. Miller, 41 E. 57th St. (980-5454).

LEONARD STOKES/JOE NICASTRI—Small collages/Recent sculpture. Through 1/9. McCoy, 41 E. 57th St. (319-1996).

JOHN R. THOMPSON—Black-and-white paintings with irrregularly-layered surfaces of enamel, sawdust, and broken pieces of painted wood; through 1/16. Ross, 50 W. 57th St. (307-0400).

JEROME WITKIN—Paintings that depict the artist's interpretations of his recent trip to the Nazi death camps in Poland; through 12/26. French, 24 W. 57th St. (247-2457).

SoHo and TriBeCa

ELAINE ANTHONY—Mixed-media paintings; through 12/19. Haller, 560 Broadway (219-2500).

JENNIFER BARTLETT—Paintings on paper from the "Homan-ji Temple Series"; through 1/16. Cooper, 149 Wooster St. (674-0766).

ART

KARIN BATTEN—Lyrical abstract paintings based on the human form in action; through 1/5. Kelly, 591 Broadway (226-1660).

ROBERT BEAUCHAMP—Recent expressionistic paintings and works on paper; through 1/16. Zarre, 154 Wooster St. (353-3456).

ADOLF BENCA—Recent figurative paintings; through 1/2. M-13, 72 Greene St. (925-3007).

JOSEPH BEUYS—Selected multiples; through 12/23. Gibson, 568 Broadway (925-1192).

MICHELE BLONDEL—Porcelain and glass sculpture that evokes Catholicism, eroticism, and guilty childhood pleasures; through 1/20. Wimmer, 560 Broadway (274-0274).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

LAWRENCE CARROLL—New paintings on boxy, irregularly-shaped canvases; through 12/19. Stux, 163 Mercer St. (219-0010).

DALE CHIHULY/MATT BAUMGARDNER—Recent large-scale glass sculptures loosely based on Venetian Deco vases/Small mixed-media abstract paintings. Through 1/23. Cowles, 420 W. Broadway (925-3500).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; through 12/26. Humphrey, 594 Broadway (226-5360).

SUSANNA DENT/JOAN FINE—Abstract paintings that incorporate letters/Mixed-media sculptures that suggest human forms, Through 12/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

SARI DIENES—Her stone rubbings of headstones, known as "tombstone tracings" and of manhole covers, metal grates, sidewalk surfaces, and American Indian petroglyphs; through 1/30. Harvey, 537 Broadway (925-7651).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

ROBERT DONAHUE/TERRY SLADE—Recent works on paper/Bronze and glass sculpture. Through 1/7. Cast Iron, 159 Mercer St. (274-8624).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

GRAHAM DURWARD—Photographs and sculptures that explore ideas of masculinity, using images of Marky Mark, Johnny Carson, and the artist himself; through 1/9. Gering, 476 Broome St. (226-8195).

DON EDDY—Drawings from 1972 to 1992, including New York scenes, still lifes of fruits and vegetables, and drawings on photographs taken during travels in Europe and the Virgin Islands; through 1/6. Hoffman, 429 W. Broadway (966-6676).

TIMOTHY C. ELY—A limited-edition artist's book called *Synesthesia*, with text by West Coast philosopher Terence McKenna; through 1/16. Granary Books, 568 Broadway (226-5462).

KAREN FINLEY—A participatory installation that invites viewers to remember those they have lost to AIDS; through 1/9. Lipton, 67 Prince St. (925-7140).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

ERIC FRIEDMANN—Recent sculpture; through 1/9. Morrison, 59 Thompson St. (274-9059).

DANIEL GREEN—Paintings of New York City subway mosaics; through 12/30. Henoch, 80 Wooster St. (966-6360).

MARCIA HAFIF—A selection of works from her "Table of Pigments," a series of 22-inch square paintings, each a single color and executed with a major pigment used in oil painting; through 12/23. Stark, 594 Broadway (925-4484).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/16. Shafrazi, 130 Prince St. (274-9300).

WILLY HEEKS—Recent paintings and works on paper; through 12/23. Beitzel, 102 Prince St. (219-2863).

CATHERINE HOWE—Recent paintings that combine portraiture with the gestural heroics of Abstract Expressionism to create a visual and metaphorical layering of voices; through 12/19. Theodore, 580 Broadway (274-8260).

SHOICHI IDA—Etchings that depict abstract organic forms, made by pressing plants into a a soft ground plate; 12/10–1/23. Crown Point Press, 568 Broadway (226-5476).

YVONNE JACQUETTE—Recent frescoes, monotypes, pastels, and prints; through 12/30. Alexander Editions, 476 Broome St. (925-2070).

RON JANOWICH—Recent paintings that use the circle and lozenge as shapes; through 12/23. Auchincloss, 558 Broadway (966-7753).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

RICHARD KALINA/DAVID MANN—Recent black-and-white etchings that combine gesture and geometry/New paintings. Through 12/19. LedisFlam, 584 Broadway (925-2806).

MARJUKKA KAMINEN—Recent abstract paintings characterized by layers of thin washes of color; through 12/27. Dannenberg, 484 Broome St. (219-0140).

DEBORAH KASS—Paintings that appropriate the style of Andy Warhol's celebrity portraits, but replace his subjects with images of Barbra Streisand; through 1/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

ED AND NANCY REDDIN KIENHOLZ—A large-scale installation in the the form of of a full-size carousel titled "The Merry-Go-World" that was conceived as a vehicle to examine the world at large and how as individuals within society, our destiny is determined by a "random accident of birth"; through 12/24. Louver, 130 Prince St. (925-9205).

HARRIET KORMAN—New abstract paintings; through 12/23. Lennon, Weinberg, 580 Broadway (941-0012).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Works from his "Water Lilies" series, in enamel on stainless steel/An installation. Through 12/19. Castelli, 420 W. Broadway (431-5160).

ROBERT LOBE—Recent work; through 1/16. Blum Helman Warehouse, 80 Greene St. (226-8770).

JODY LOMBERG—Multi-layered minimal paintings that incorporate knitted fabric; through 12/24. Shainman, 560 Broadway (966-3866).

ANDREW LORD—New ceramic sculpture; through 1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

KEN LUM—Paintings that depict images of street characters taken from newspapers; through 1/16. Rosen, 130 Prince St. (941-0203).

MARK MADEL—New interactive wall pieces in a series titled "Buying Time"; through 12/19. Postmasters, 80 Greene St. (941-5711).

DIANE MAYO/DAVID RANKIN—An installation of Raku-fired ceramic vessels and spheres/Paintings on rag paper. Through 12/23. Walls, 156 Wooster St. (982-9800).

WARREN MCARTHUR—Furniture from the 1920s through the 1960s; through 1/16. Ricco/Maresca, 105 Hudson St. (219-2756).

ALAN MCCOLLUM/BARBARA KASTEN—An installation of hollow plaster casts of a dog that was buried in volcanic ash in Pompei in 79 A.D. during the eruption of Mount Vesuvius, taken from a mold made especially for the artist from the original second-generation cast that is on display at the Museo Vesuviano/Recent paintings. Through 12/23. Weber, 142 Greene St. (966-6115).

GRACA MORAIS—Recent figurative paintings by this Portuguese artist; through 12/19. Alan, 524 Broadway (226-5145).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19. Gladstone, 99 Greene St. (431-3334).

ODD NERDRUM—Recent paintings of figures in dramatic environments by this Norwegian artist; through 1/9. Thorp, 103 Prince St. (431-6880).

ALBERT OEHLEN—New paintings; through 1/2. Luhring Augustine, 130 Prince St. (219-9600).

RICHARD ONYANGO—Paintings that portray this artist's life in Malindi, Kenya; through 12/31. Ala, 560 Broadway (941-1990).

KRISTIN OPPENHEIM/ANDRE STRONG—A sound piece/Twenty-four hour exposures taken at the gallery that record the environment and a slowly revolving motorized construction. Through 1/6. A/C Project Room, 580 Broadway (226-7271).

JANIS PROVISOR—New abstract paintings; through 12/24. Toll, 146 Greene St. (431-1788).

RICHARD PUGLIESE—New abstract paintings; through 1/9. Condeso/Lawler, 524 Broadway (219-1283).

MARKUS RAETZ—New sculptures that combine figurative and abstract elements and are made to be viewed from different positions; through 12/30. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—Pencil drawings, watercolors, and painted-over photographs; through 1/30. Nolan/Eckman, 560 Broadway (925-6190).

GERWALD ROCKENSCHAUB—An installation of backless benches that offers the viewer a choice between looking out the windows or facing the gallery space; through 12/19. Koury, 89 Greene St. (334-5155).

ELENA SISTO—Cartoon-like paintings that address the role of women in society; through 12/23. Van Eck, 420 W. Broadway (219-0717).

ELIN O'HARA SLAVICK/LEXY FUNK—Works that deal with the female body, using the artist's childhood dresses, stockings, photographs, and other materials/Lightboxes, projections, and hanging scrolls. Through 12/24. Franklin Furnace, 112 Franklin St. (925-4671).

ED SMITH/BRIAN YOSHIMI ISOBE—Sculpture and collage drawings/New paintings. Through 12/31. Perlow, 560 Broadway (941-1220).

SAUL STEINBERG—A retrospective of drawings on the theme of the discovery of America; through 1/9. Pace, 142 Greene St. (431-9280).

DAVID STOREY—Recent abstract paintings; through 1/9. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New abstract paintings; through 12/19. Good, 532 Broadway (941-8066).

VISWANADHAN—New abstract paintings by this Indian filmmaker and painter; through 12/19. Briet, 558 Broadway (334-0433).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

JENNY WATSON—Paintings of bowler hats and bottles; through 12/31. Nosei, 100 Prince St. (431-9253).

CARRIE MAE WEEMS—Photography and objects that document the art and culture of the Gullah people of the Georgia Sea Islands; through 12/23. P.P.O.W., 532 Broadway (941-8642).

MATTHEW WEINSTEIN—New paintings; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Other

CHRISTOPH ABBREDERIS—Illustrations that have appeared in *The New York Times* from 1989–1992; through 12/30. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; through 1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

STEVEN GUARNACCIA/PAOLO GUIDOTTI—Painted wooden masks and hand-wrought iron "shop signs" combining words and images/Painted assemblages of found materials and hand-carved wood. Through 1/10. Illustration, 330 E. 11th St. (979-1014).

DIETER HALL/HANS WITSCHI—Figurative paintings by these two Swiss artists who live in New York;

through 1/10. Swiss Institute, 35 W. 67th St. (496-1759).

MILDRED HOWARD—An installation that presents an historical perspective of tap dancing in America; through 12/31. Intar, 420 W. 42nd St. (695-6135), Mon.–Fri. 12–6.

LOIS MAILOU JONES—A retrospective of paintings, drawings, and textile design; through 1/3/93. Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., at 135th St. (491-2200), Mon., Tue., Wed. 12–8, Fri. and Sat. 10–6, Sun. 1–5.

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry. Through 12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

JAIME PALACIOS—Recent paintings that depict symbolic imagery relating to Pre-Columbian art; through 1/9. Stellweg, 87 E. Houston St. (431-5556).

DAGMAR RICHTER—An installation by a Los-Angeles based architect titled "The Art of Copy: Rereading the City" that explores alternatives for the physical and cultural re-structuring of cities, using Berlin, Beirut, and Los Angeles as examples; through 1/15. Storefront for Art and Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-1309). Interpretations of the wreath by Benepe, Cady, de Croom, Tsirantonakis, Whippo, others; through 1/15.

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by artists of the Hudson River School, including Church, Cole, Crospsey, Durand, Gifford, Hart, Heade, Inness, Whittredge, others; through 1/9.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/23; "The Craftsman Table," with dining rooms designed by Greene & Greene, Stickley, Wright; through 12/24.

LA BOETIE—9 E. 82nd St. (535-4865). "The Artist and World War I," with works by Beckmann, Bomberg, Heckel, Lewis, Meidner, Rognoni, Rozanova, Vallоton; through 1/15.

NAHEM—56 E. 66th St. (517-2453). Works by Basquiat, Bartlett, Fischl, Guston, Mitchell, Reinhardt, Twombly, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Emerging Sculptors," with works by Edelstein, Erman, Glesta, Lesnewski; through 12/23.

SPANIERMAN—50 E. 78th St. (879-7085). "American Masterworks, 1840–1940," with works by Bellows, Chase, Cropsey, Eakins, Hopper, Sargent, Shinn, Twachtman, others; through 12/31.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; through 12/31.

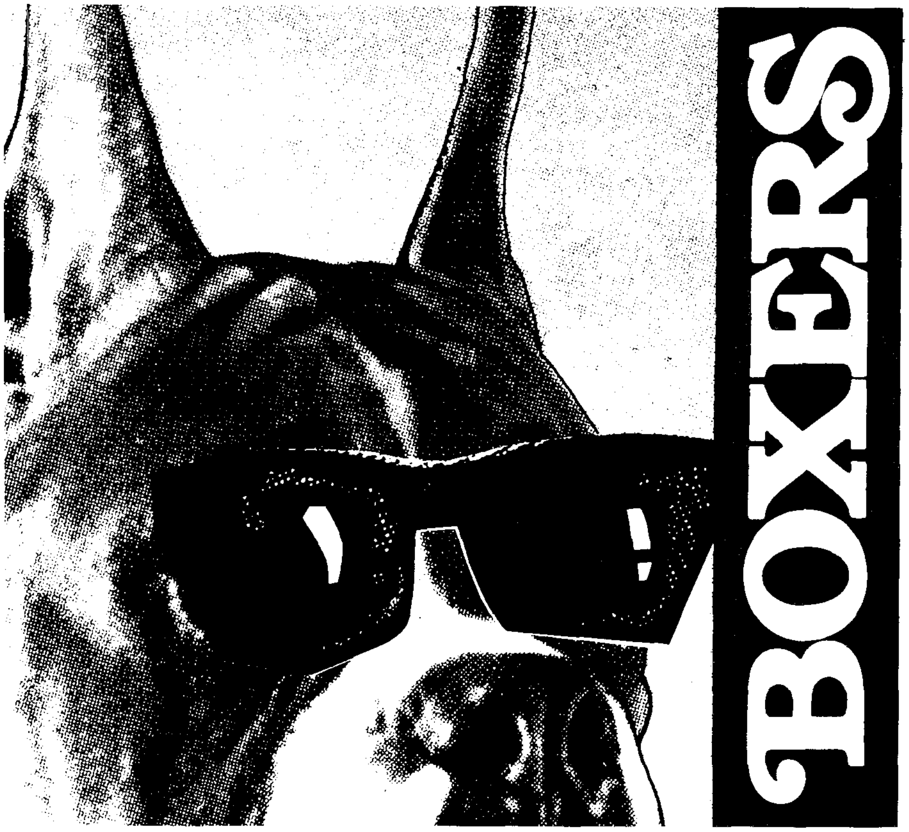
STUBBS—153 E. 70th St. (772-3120). Holiday show of works by Cox, Greig, Kyte; through 12/31.

YORK—21 E. 65th St. (772-9155). "Determined Realists: The American Pre-Raphaelites," with works by Audubon, Farrer, Heade, J.H. Hill, J.W. Hill, Newman, Richards, others; through 1/30.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). An exhibition that addresses the diversity within 20th-century art, with works by Anastasi, Bourgeois, C. Beckley, Bradshaw, Cemin, Colo, Kelly, Lemieux, Pozzi, Richter, Samaras, Wegman, others; through 1/9.

EQUITABLE—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Alone in a Crowd: Prints of the 1930s and 1940s by African-American Artists from the Collection of Reba and Dave Williams," with works by Blackburn, Burroughs, Catlett, Jennings,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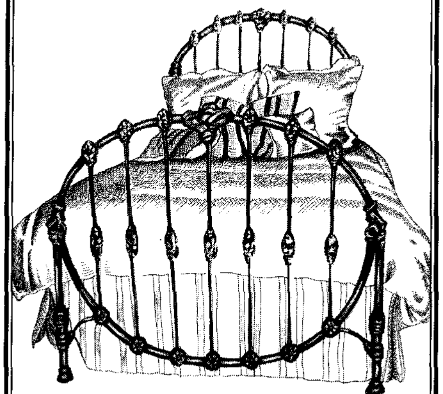
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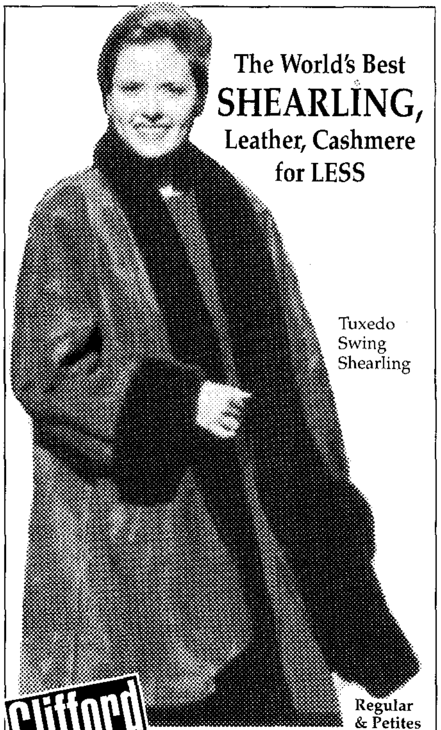
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Jones, Johnson, Lee-Smith, Woodruff, others; through 2/27.

HAIME—41 E. 57th St. (888-3550). Landscape paintings by Larraz, Straus, Tacla; through 12/23.

IBM—590 Madison Ave. (745-6100). "Josef Hoffmann: Designs"; through 1/23/93.

JANIS—110 W. 57th St. (586-0110). "20th-Century Masters on Paper," with works by Albers, Basquiat, De Kooning, Giacometti, Gorky, Haring, Lin, Matisse, Mondrian, Oldenberg, Pollock, Steinberg, others; through 1/16.

MATHES—41 E. 57th St. (752-5135). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; through 12/31.

PAINE WEBBER—1285 Ave. of the Americas, between 51st and 52nd Sts., Mon.–Fri. 8–6. "Revealing the Self: Portraits by Twelve Contemporary Artists," with works by Aono, Bey, Kim, O'Grady, Sanchez, Tisdale, Vega-Pujol, others; through 12/31.

SHEEHAN—41 E. 57th St. (888-4220). "Manet to Picasso: Works and Drawings from The Brooklyn Museum," with works by Bonnard, Braque, Cassatt, Degas, Manet, Matisse, Picasso, Redon, Renoir, Toulouse-Lautrec, others; through 12/19.

ZABRISKIE—724 Fifth Ave. (307-7430). An exhibition of books and portfolios published by the Eakins Press Foundation; through 1/30.

SoHo and TriBeCa

ARENA—128 Wooster St. (226-1420). Contemporary drawings by Humphries, Levine, Lomberg, Lundsager, Martinelli, Powley, Smart, Tulcensky; through 12/31.

ARTISTS SPACE—223 W. Broadway (226-3970). "Thomas Lanigan-Schmidt: Weep Not For Me But For Your Children (Lazarus and the Jibaro: Epos)"; "Joel Sanders/Scott Sherk: Sighting the Gallery"; "John de Fazio: Divine Comedies"; "Studio in a School: Group Exhibition"; through 1/16.

BAER—476 Broome St. (431-4774). Works by Arbatsky, Fujiyoshi, Lail; through 1/9.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Bradford, Hitch, Mellman, Nebeska, Pinchbeck; through 1/9.

CACCIOLA—125 Wooster St. (966-9177). Small-scale paintings by Axton, Berg, Cyr, Deihl, Palmore, Rivera, Sprague, others; through 12/30.

CAVIN-MORRIS—560 Broadway (226-3768). "10th Anniversary Exhibition," with works by self-taught artists B. Harvey, McCarthy, Monza, Ramirez, Serl, Traylor, Van Maanen, others; through 1/4.

COOPER—155 Wooster St. (674-0766). Works by Gober, Judd, Noland, Stingel, others; through 1/31.

CUTLER—379 W. Broadway (219-1577). "Graf/x, Fine Arts from the Underground (Part I)," with works by Burns, Coleman, Crumb, Cutrone, Griffin, Kelley, Mouse, Roth, Spiegelman, Williams, others; through 1/5.

DAVIDSON—415 W. Broadway (925-5300). Works on the theme of baseball, by Jurinko, Liebovitz, Silverman, others; through 12/23.

DONAHUE—560 Broadway (226-1111). "The Wounded Healer," with works by Azara, Cyphers, Feraru, Lee, Schwartz, Two Trees; through 12/23.

EINSTEIN—591 Broadway (226-1414). Small works by Anderson, Awalt, Berkeley, Birch, Cornell, Dinhofer, Pekarsky, Pozzi, Shorr, others; through 1/9.

ESMAN—575 Broadway (219-3044). Sculpture and photography by artists who have participated in the Quint Krichman Projects Residency Program in San Diego, including Julius, Smoczynski, Snell, Staccioli, Trakas, Van Munster, Wentworth; through 1/2.

EXIT ART/THE FIRST WORLD—548 Broadway (966-7745). "Fever," with works by 50 younger and emerging artists from around the country, including Andersen, Burckhardt, Crawford, Gerber, Hall, Koorland, LaBelle, Paine, Stone, Tiravanija, Williams, others; through 1/23.

HARRIS—524 Broadway (941-9895). Landscape paintings by Brett, Goodrich, Martin, Telfair; through 1/9.

HELANDER—415 W. Broadway (966-9797). "Obscure Objects of Desire," with works by Gold, Hayden, LeBoff, LaQuier, Martini, Morris, Torreano, Warson; through 12/31.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

HIRSCHL & ADLER MODERN—420 W. Broadway (966-6211). "Developing Language," with drawings by Korman, McClelland, Pierson, Taylor, Zucker; through 1/9.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; through 1/9.

KIND—136 Greene St. (925-1200). "Hands of Time: American Prison Art," with works by inmates in Massachusetts, Oklahoma, New Mexico, and California; "La Tinaia: Artists from the San Salvi Psychiatric Hospital, Florence, Italy"; through 1/31.

LEONARD—419 Broome St. (226-6709). Works by 16 Argentine artists who are in the artist Guillermo Kuitca's Buenos Aires Studio Workshop Program; through 12/31.

MARCUS—578 Broadway (226-3200). Works by Adams, Cumming, Ess, Friedmann, Innerst, Larmon, Pettibone, Shaver, others; through 12/30.

MEISEL—141 Prince St. (677-1340). Paintings by Parrish, Rallé, Gniewek; through 1/16 (gallery will be closed 12/24–1/4).

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Abstraction Per Se," with works by Amenoff, Chase, Jensen, Porter, Snyder, Walker, others; through 1/16.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

ROSENBERG—115 Wooster St. (431-4838). Abstract paintings by Bradford, Bumiller, Kuszek, Whitney; through 1/9.

SHAPOLSKY—99 Spring St. (334-9755). Paintings and sculpture by Avedesian, Briggs, Dzubas, Ernst, Ben-Haim, Meadmore, Schucker, Thomas, others; through 1/23.

SNYDER—588 Broadway (941-6860). "Esphyr Slobodkina and Friends," with works from the 1930s and 1940s by Bolotowsky, Browne, Drewes, Gallatin, Morris, Shaw, Slobodkina, others; through 1/9.

TELLER—568 Broadway (941-7335). "The Artists of 30 East 14th Street," with works by Ashby, Barrell, Cikovsky, Davies, Kuniyoshi, Sternberg, others; through 12/31.

TENRI—575 Broadway (925-8500). Works by three contemporary Korean artists; through 12/26.

WOOSTER GARDENS—40 Wooster St. (941-6210). Works by Alexander, Brooks, Evans; through 12/23.

ZARRE—154 Wooster St. (353-3456). "Memory and Metaphor," with works by Bramson, Carone, Hansen, Petlin, A. Saar, B. Saar; through 1/16.

Other

ABC NO RIO—156 Rivington St. (718-788-7128), Sat. 12–3. Works by Hanson, Rawlinson, Roy; through 1/3.

CB'S 313—313 Bowery (677-0455), daily 1:30–7. "Just Like Real Life: Artists Approach Nature," with works by Anastasi, Bonfils, Fisher, Gill, Pugh, Ravitch, Walton, others; through 1/9.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Hobbs, Marshall, Soyer, Weber, others; through 12/31.

PS 122—150 First Ave. (228-4150). Installations using found objects by Long, Montalto, Rapp; through 1/3.

WHITE COLUMNS—154 Christopher St. (924-4212). "David Clarkson: New Paintings"; "Ambiguous Pieces," with works by Dickerson, Herzog, Fujiyoshi, Ross"; "White Room Shows," with works by Dodson, Munson, Wilson; through 1/17.

PHOTOGRAPHY

ANDERSON—63 Thompson St. (431-8547). "Sex and Death," with photographs by Lopez-Huici, Jacobson, McNeil, Pihlblad, Zilber; through 12/24.

LILLIAN BASSMAN/MARTIN MUNKACSI—Fashion photographs that appeared in *Harper's Bazaar* from the late 1940s through the early 1960s, plus recent works/ Photographs characterized by the use of motion, light, and air, by this sports and fashion photographer who began working for *Harper's Bazaar* in 1934 and died in 1963. Through 1/9. Greenberg, 120 Wooster St. (334-0010).

ELLEN CAREY—Recent large-format color Polaroids; through 1/3. Baum, 588 Broadway (219-9854).

LOIS CONNER—Panoramic photographs taken during recent trips to Hong Kong, Taiwan, China, and Japan; through 12/31. Miller, 138 Spring St. (226-1220).

DANZIGER—415 W. Broadway (226-0056). A selection of 19th-century photographs covering the range of subjects and themes of the period, by Cameron, Jones, Le Gray, others; through 1/23.

SALLY GALL—New black-and-white landscape photographs taken in Bali and Scotland; through 12/24. Saul, 155 Spring St. (226-1220).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; through 12/31.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; through 1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 1/24/93: "Small Town America: The Missouri Photo Workshops, 1949–1991."

JEAN KALLINA/JAN HENLE—Photographs of Olana, Frederick Church's home on the Hudson River, and of Montgomery Place, New York/Photographs that document his land sculptures. Through 1/16. Pace/MacGill, 32 E. 57th St. (759-7999).

PEGGY JARRELL KAPLAN—Portraits of performing and visual artists in conjunction with the Tenth Anniversary of the Brooklyn Academy of Music's "Next Wave Festival"; through 12/23. Feldman, 31 Mercer St. (226-3232).

NINA KUO/LEH-CHYUN LIN—Black-and-white photographic montages that depict generational and cultural contrasts in New York's Chinatown/Portraits exploring the lives of Chinatown's senior citizens who were born in Canton. Through 10/93. Chinatown History Museum, 70 Mulberry St. (619-4785).

LEE—588 Broadway (966-2676). Photographs taken in 1992 from the files of The Associated Press; through 1/2.

FRANK MAJORE—Black-and-white photographs from 1977 to the present; through 12/30. Solomon, 724 Fifth Ave. (757-7777).

MANN—42 E. 76th St. (570-1223). "NASA: A Quarter Century of Space Exploration," with 20 first-generation prints selected from NASA's archives; through 1/30.

HIROYUKI MATSUMOTO—Color photographs of New York; through 1/2. Nikon, 620 Fifth Ave. (586-3907).

BARBARA MENSCH—Photographs that document her son's growth; through 12/30. Foster Goldstrom, 560 Broadway (941-9175).

MILLER—138 Spring St. (226-1220). Photographs depicting interior spaces by Callis, Eggleston, Evans, Frank, Levinthal, Ruff, others; through 12/31.

RUDI MOLACEK—An installation of a 6 x 16 foot free-standing photograph based on a Polaroid photograph of flowers, and other large-scale color photographs; through 12/31. Sylvester, 10 Leonard St. (941-0074).

RICE—325 W. 11th St. (366-6660). "Layers," with works that use montage, projection, sewing, and other methods of layering images, by Coppola, Garik, Luce, McDonough, Rubin; through 1/3.

SANDER—105 Hudson St. (219-2200). Vintage photographs by Faurer, Levinstein, Model; through 12/31.

SALLY SARLOT/CLEM KALISCHER—Recent photographs of Cuba/A retrospective of black-and-white photographs. Through 1/16. Urdang, 23 E. 74th St. (288-7004).

RODNEY SMITH—Black-and-white landscapes, still lifes, and portraits; through 1/16. Witkin, 415 W. Broadway (925-5510).

BERT STERN—Photographs of Marilyn Monroe taken in 1962; 12/11–1/23. Staley-Wise, 560 Broadway (966-6223).

292—120 Wooster St. (431-0292). 19th- and 20th-century photographs of nudes; through 1/16.

U.N. GENERAL ASSEMBLY PUBLIC LIBRARY—46th St. and First Ave., daily 9:15–4:45. Photographs from the United Nations "Focus on Your World" international competition, designed to raise awareness of the global environment; through 12/21.

WEEGEE—Photographs of New York from Weegee's personal collection; through 1/16. Borden, 560 Broadway (431-0166).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 3/28/93: "Nancy Crow: Work in Transition." Through 3/28/93: "John McQueen: The Language of Containment."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/19/93: "Global Warming: Understanding the Forecast." Through 1/11/93: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 1/10: "Max Weber: The Cubist Decade, 1910–1920." Through 1/24: "Frederic Bazille: Prophet of Impressionism."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.-Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps." Through 4/6/93: "From Background to Foreground: Looking at an 18th-Century Wallpaper." Through 4/4/93: "Revolution, Life, and Labor: Soviet Porcelains, 1918–1985."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Note: Museum will close at 4 p.m. on 12/13. Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/25/93: "Robert Rauschenberg: The Early 1950s."

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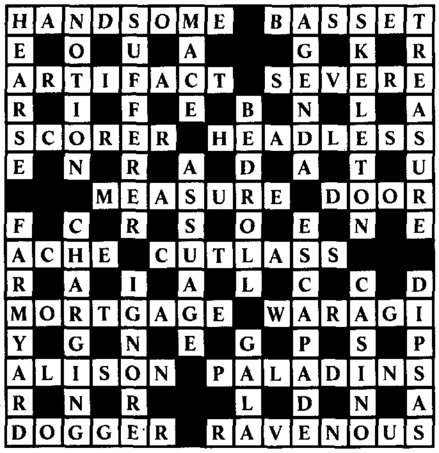

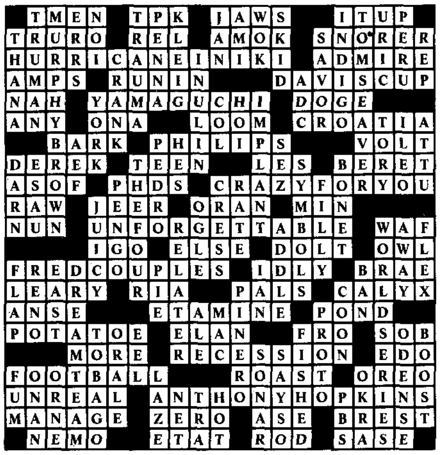

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ART

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, *seniors $3, children $1. Through 12/30:* "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." *Through 1/10/93: "The Century of Tung Ch'i-ch'ang."* Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." Through 3/7/93: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." Through 1/31/93: "Annual Christmas Tree and Baroque Neapolitan Crèche." Through 1/31/93: "Sakura and Plastics by Tomatsu." Through 3/14/93: "Tiraz: Inscribed Textiles from Islamic Workshops." Through 4/4/93: "Drawing for Design: Christopher Dresser to the Present." **The Cloisters,** Fort Tryon Park (923-3700). *Tue.–Sun. 9:30 a.m.–*4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 1/10: "Charles Dickens: A Christmas Carol." Through 4/4/93: "Miniaturists *and Printers: Illuminated Books from Venice."* Through 4/18/93: "Tranquil Pursuits and Stormy Politics." 12/9–4/1/93: "The Bernard H. Breslauer Collection of Manuscript Illuminations."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/19/93: "Henri Matisse: A Retrospective." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8." Through 2/21/93: "Selections from the Collection." Through 3/7: "Preview: *The Nara Convention Hall International* Design Competition." Through 1/5: "Projects: Jana Sterbak."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 2/21/93: "20th-Century Russian Art: The Avant-Garde Years/The Glastnost Years."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, *seniors and students $2, free Fri. 5–8. Through* 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. 12/17–5/15/93: "Balanchine."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 4/11/93: "Wifredo Lam and His Contemporaries, 1938–1952."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . 12/9–2/14/93: "The Geometric Tradition in American Art, 1930–1990." Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 2/21/93: "Photography: Expanding a Collection." Through 1/31/93: "Fables, Fantasies, and Everyday Things: Children's Books by Artists." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (*Sculpture Court* is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland: Painting."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/17 at 10 a.m.: "Japanese Swords and Sword Fittings from the Collection of Dr. Walter A. Compton." On view from 12/12. 12/17 at 2 and 12/18 at 10 a.m.: "Japanese Works of Art." 12/18 at 2:45: "Japanese Modern and Contemporary Paintings." On view from 12/12.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 12/18 at 10 a.m.: "The Art of *Mad.*" On view from 12/12. 12/19 at 11 a.m.: "Modern Japanese Paintings." On view from 12/12. 12/22 at at 2: "Holiday Sale, Including Furniture and Decorative Objects." On view from 12/19.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/16 at 10:15 a.m. and 2: "Books & Manuscripts." On view from 12/11. 12/16 at 10:15 a.m. and 2: "Arcade Furniture and Decorations." On view from 12/12. 12/16 at 7 and 12/17 at 10:15 a.m. and 2: "Antiquities." On view from 12/12. 12/18 at 10:15 a.m. and 2: "Collectibles." On view from 12/12. 12/19 at 10:15 a.m and 2: "Animation." On view from 12/12.

SWANN—104 E. 25th St. (254-4710). 12/17 at 10:30 a.m.: "Hebraica & Judaica." On view from 12/14.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

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HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 16

NEW YORK PHILHARMONIC, Charles Dutoit conducting. Berlioz's Overture to *Beatrice and Benedict,* and Tchaikovsky's Symphony No. 1, "Winter Dreams." Avery Fisher Hall at 6:45. $10–$35.

MUSICA SACRA, Richard Westenburg conducting. With soloists Steven Tharp, Michael Chance, and David Evitts. Handel's *Messiah*. Carnegie Hall at 8. $12–$65.

DUO TEDESCO, guitar duo. Music on 19th-century period instruments. Weill Recital Hall at 8. $8–$12.

TOKYO STRING QUARTET—With cellist Gary Hoffman and violist Toby Hoffman. Boccherini's String Quintet in E Major, Shostakovich's Quartet No. 8 in C Minor, and Tchaikovsky's *Souvenir de Florence* for String Sextet. Alice Tully Hall at 8. $28.

CHAMBER MUSIC AT THE Y—Works by Brahms. 92nd St. Y's Tisch Center for the Arts at 8. $22.50–$25.

JAMES TOCCO, flutist. Works by Bernstein and Copland. Merkin Concert Hall at 8. $15.

NEWARK BOYS CHORUS—Holiday favorites, spirituals, and classical works. Continental Atrium, 180 Maiden Lane (432-0900), at 12:15. Free.

VIRGIN CONSORT—A benefit with soprano Julianne Baird, countertenor Drew Minter, tenor Paul Elliot, and bass John Ostendorf. Handel's *Messiah* on original instruments. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 7:30. $30.

VINEYARDMUSICKE, early-music chamber ensemble. With baroque guitarist Patrick O'Brien and soprano Rachel Rosales. Folk songs and baroque music from Mexico. Vineyard Theatre, 108 E. 15th St. (353-3874), at 8. $15.

KEIKO MATSUI AND FATTBURGER—Contemporary jazz to benefit WPIX's charity food drive. Palladium, 126 E. 14th St. (210-2730) at 8:30. Free, with one can of food.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE DOWNTOWN SYMPHONY, Douglas Anderson conducting. "Fifth Annual Messiah Open Sing." The Triplex, Theatre I, 199 Chambers St. (346-8170), at 8. Free.

ST. BARTHOLOMEW'S CHOIR—Carol settings by Rutter, Mathias, and Joubert. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616, X226), at 12:10 p.m. Donation.

MIDTOWN JAZZ AT MIDDAY—Pianist-vocalist Barbara Carrol. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 12:30. $4.

OLIVER LAKE AND LEROY JENKINS, jazz improvisors. Alternative Museum, 594 Broadway (966-4444), at 8. $8.

SANS BATONS—Beethoven's Septet in E-Flat Major; Milhaud's Sonata for Flute, Oboe, Clarinet, and Piano; Reynolds's Trombone Quintet, and Noon's Trombone Quintet. The Church of the Heavenly Rest, 2 E. 90th St. (749-2802), at 8. $8.

LINDA RUSSELL AND COMPANIE—"Colonial Christmas Concert" with carols, hymns, dance tunes, rounds, drinking songs. Also, poems, folklore, and recipes. St. Michael's Church, 225 99th St. (666-2656), at 8. $8.

JUILLIARD/IBM CONCERTS IN THE GARDEN—Music for Flute and Harp, with violist Daniel Panner. Works by Loeillet, Bach, Debussy, Gluck, Ibert, Massenet, Faure. Madison Ave. at 57th St. at 12:30. Free.

AMERICAN STRING QUARTET—The Faculty Recital Series continues with Beethoven's Quartet in E-Flat Major and Bartok's Quartet No. 4. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

EMPIRE BRASS—With harpist Nancy Allen. Holiday favorites. World Financial Center's Winter Garden, West Street between Vesey and Liberty St. (945-0505), at 6:30. Free.

Thursday, December 17

NEW YORK PHILHARMONIC—See 12/16. Today, with the addition of Prokofiev's Symphony No. 5., at 8. $10–$50.

CONCORDIA—"Season Swing" features Ellington's version of Tchaikovsky's *The Nutcracker Suite* and Bernstein's *Prelude, Fugue and Riffs* and *Chichecter Psalms.* Alice Tully Hall at 8. $25–$30.

FREDERICK WELDY, pianist. Gershwin/Rachmaninoff's Preludes, Bernstein's *Anniversaries,* Prokofiev's Sonata No. 7. Merkin Concert Hall at 8. $12.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conducting. With soprano Roberta Peters. Carols by contemporary composers. Carnegie Hall at 8. $10–$50.

ROBIN EUBANKS, trombonist. Weill Recital Hall at 8. $15.

THE CHRISTMAS REVELS—A winter solstice celebration with carols, dances, processionals, and drama in the British tradition. Wtih Peter Becker, The Revels Chorus, The Children's Aid Society Chorus, Riverside Brass, and more. Symphony Space, Broadway at 95th St. (864-5400), at 8. $16–$30.

BILLY TAYLOR AND HIS TRIO—With flutist-saxophonist Frank Wess. Jazz. Metropolitan Museum of Art at 7. $15.

FRANK MORANA, harpsichordist. Works by Reger and Haydn. Performing Arts Library, Lincoln Center, at 3. Free.

I CANTORI DI NEW YORK—Annual Christmas concert. Retreat House of the Redeemer, 7 E. 95th St. (289-0399), at 7:30. $15.

HARLEM SPIRITUAL ENSEMBLE—Spirituals. Continental Atrium, 180 Maiden Lane (432-0900), at 12:15. Free.

NEW YORK CITY OPERA CHILDREN'S CHORUS—Christmas and Hanukkah songs. World Trade Center, Mezzanine Level (435-4170), at 12:15 and 1:15. Free.

SANS BATONS—See 12/16. Today, at the Manhattan School of Music, Broadwawy at 122nd St. (749-2802). Free.

WINTER SOLSTICE WHOLE EARTH CHRISTMAS CELEBRATION—With soprano Noiruin Ni Riain, the Dimitri Pokrovsky Singers, gospel singer Kecia Lewis-Evans, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $22–$50.

THE MANNES COLLEGIUM MUSICUM—Works from the French, Italian, and Spanish Renaissance. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ROBERT MOEVS, composer. Contemporary music with harpsichordist Charlotte Mattax, soprano Judith Nicosia, guitarist Todd Seelye, flutist James Scott, pianist Wanda Maxmillien. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

SAINT THOMAS CHOIR—With soprano Christine Brandes, countertenor Drew Minter, tenor Mark Bleeke, baritone Curtis Streetman, and Concert Royal. Saint Thomas Church Fifth Ave. (757-7013), at 7:30. $20–$50.

BARGEMUSIC—With violinist Scott St. John, cellist Ronald Thomas, pianist Joseph Villa. Beethoven's Sonata in D Major for Cello and Piano, Grieg's Sonata in C Minor for Violin and Piano, and Dvorak's Piano Trio in F Minor. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 18

NEW YORK PHILHARMONIC—See 12/17. Today at 11 a.m. (lecture at 10). $10–$40.

NEW YORK CITY GAY MEN'S CHORUS—See 12/17.

MICHAEL J. BURRITT, marimba player. Weill Recital Hall at 8. $10.

THE CHRISTMAS REVELS—See 11/17.

WINTER SOLSTICE WHOLE EARTH CHRISTMAS CELEBRATION—See 12/17.

RICHARD STOLTZMAN CHRISTMAS CONCERT—With clarinetist Stoltzman, vibe-player Dave Samuels, bass player Eddie Gomez, keyboard-players Bill Douglas ande Jeremy Wall, harpist Emily Mitchell, and the Boys Choir of Harlem. Metropolitan Museum of Art at 8. $25.

COLEGIATE CHORALE—Christmas selections from Handel's *Messiah*. Church of the Heavenly Rest, 2 E. 90th St. (664-1390), at 8. $15.

ARIEL CHAMBER SERIES—Oboist Judith Dansker and organist Penna Rose perform Albinoni's Concerto in D Major, Walcha's Organ Preludes of the Season, Henk Badings's Canzona, and Marcello's Concerto in D Minor. St. Luke in the Fields Church, 487 Hudson St. (663-2496), at 7:30. $8.

CLARENCE FOUNTAIN & THE FIVE BLIND BOYS OF ALABAMA—Christmas gospel music. Miller Theatre at 8. $15.

CENTERFOLD COFFEEHOUSE CHRISTMAS SPECTACULAR—"The Best of Centerfold." Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

RIKA AYALA AND PR/NY LATIN JAZZ ENSEMBLE—Original compositions. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

JESSE DAVIS, saxophonist. New School Auditorium, 66 W. 12th St. (229-5896), at 6. $10.

NATIONAL CHORAL COUNCIL—*Messiah*-Sing-Ins, with soprano Margaret O'Keefe, alto Thomas Mark Fallon, tenor Carl Halvorson, bass Stephen Bryant, organist Kenneth Bowen. Avery Fisher Hall at 8. $17.50–$47.50.

ANONYMOUS 4—"Legends of St. Nicholas: Songs and Stories of the Saint who Became Father Christmas." St. Michael's Church, 99th St. and Amsterdam Ave. (781-7737), at 8. $10.

NEW YORK PHILHARMONIC MEMBERS—Works by Schubert and Beethoven. Performing Arts Library, Lincoln Center, at 3. Free.

Saturday, December 19

NEW YORK PHILHARMONIC—See 12/17.

HOLIDAY FOR JAZZ—Wynton Marsalis and guests launch Jazz at Lincoln Center's "Young People's Concert Series." Seasonal music. Alice Tully Hall at 11 a.m. and 1. $10; children $7.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conducting. Mendelssohn's *Elijah*. Carnegie Hall at 8. $10–$35.

CHING-PO WEN, tenor. Weill Recital Hall at 8:30. $15–$20.

INKHAY—Music and dance from the Andes Mountans of South America. Merkin Concert Hall at 8. $15.

WINTER SOLSTICE WHOLE EARTH CHRISTMAS CELBRATION—See 12/17.

THE CHRISTMAS REVELS—See 12/17. Today at 3 and 8.

THE CANBY SINGERS, Stephen Bonime conducting. Works by Brahms, Martini, and more. St. John's in the Village, Waverly Place and 11th St., at 8. $10.

GRETA GRUNEN, vocalist. With pianist Christopher Denny. "A Jewish Girl's Christmas" features a program of traditional holiday songs. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CAROLLE-ANN MOCHERNUK AND PAUL KUETER, pianists. Performing Arts Library, Lincoln Center, at 2:30. Free.

ROULETTE BENEFIT CONCERT—Guitarist Lee Ranaldo, electronic percussionist Ikue Mori, and electric harpist Zeena Parkins perform "adventurous" music. Roulette, 228 W. Broadway (219-8242), at 9. $15.

MUSIC IN CHELSEA—Violoncellist Annabelle Hoffman, double bassist Dennis James, and guitarist Paul Meyers perform classical, jazz, Brazilian, Latino, and American-pop music. St. Peter's Church, 346 W. 20th St. (741-0011), at 5:30. $6.

BROOKLYN HEIGHTS ORCHESTRA, Stephen Rogers Radcliffe conducting. A holiday concert for young people, featuring *Tubby the Tuba*. Grace Church, Hicks St. and Grace Court, Brooklyn (718-643-9061), at 11:30 a.m. $5.

GRACE CHORAL SOCIETY OF BROOKLYN, Natalia Rom conducting. Schubert's Mass in E Flat. Old First Church, Seventh Ave. at Carroll St. (718-638-6900), at 7:30. $9; $10 at door.

Sunday, December 20

AMERICAN SYMPHONY ORCHESTRA, Leon Botstein conducting. With mezzo-soprano D'Anna Fortuanto. Works by Copland, Sessions, Feldman, and Reich. Carnegie Hall at 3. $12–$30.

PENIEL CONCERT CHOIR AND ORCHESTRA, Byung Choun Lee conducting. With harpsichordist Kyung Hea Sok, and organist Fay Keun Guak. Handel's *Messiah*. Alice Tully Hall at 7:30. $20–$50.

PARAPARIM ENSEMBLE—Musicians, actors, singers, and dancers celebrate Hanukah in *A Gift of Light*. 92nd St. Y's Kaufmann Concert Hall at 2. $10.

JOCELYN STEWART, harpsichordist. With soprano Dana Hanchar, violinist Evan Johnson perform "A German Baroque Christmas." Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $15.

THE CHRISTMAS REVELS—See 12/17. Today at 1 and 5.

POMERIUM MUSICES AND THE BALTIMORE CONSORT—English Chrismas carols, anthems, and motets from Renaissance England. Metropolitan Museum of Art at 6:30 and 8:30. $30.

TRINITY CHURCH CHOIR—Bach's *Magtnificat*, Cantata No. 191, and Brandenburg Concerto No. 5, on period instruments. Trinity Church, Broadway at Wall St. (602-0873), at 4. $15–$20.

MAGGIE CHARLES, vocalist, and **MARK ANDERSEN,** vocalist-pianist. A tribute to Victor Herbert and Sigmund Romberg. Donnell Library Center, 20 W. 53rd St., at 2:30. Free (first-come, first-served tickets an hour before).

LAVENDER LIGHT GOSPEL CHOIR—Holiday songs in the Black gospel music tradition. World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505), at 3. Free.

GREENWICH VILLAGE ORCHESTRA—With soprano Margaret Astrup. Bach's Cantata No. 51. Washington Irving High School, Irving Place between 16th and 17th St. (969-0197), at 3. $8.

SAINT LUKE'S CHAMBER ENSEMBLE, ORCHESTRA, AND CHOIR—With tenor Michael Reid. Britten's *A Hymn to the Virgin*, Howells's *Three Carol Anthems*, and Scheidt's *Christmas Magnificat*. Church of Saint Luke in the Fields, 487 Hudson St. (633-2167), at 4. $12.

GRACE CHURCH CHORAL SOCIETY, Bruce G. McInnes conducting. Bach's Christmas Oratorio. Grace Church, 802 Broadway, at 3. $10.

CHORISTERS OF THE CATHEDRAL OF ST. JOHN THE DIVINE—Traditional and contemporary carols, congregational hymns, and a reading of *A Night Before Christmas*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. $12.

CORNERSTONE CHORALE—"Fourth Annual Messiah-Sing." Our Saviour's Lutheran Atonement Church, 179 Bennett Ave., at 3. $7.

CANDLELIGHT CAROL CONCERT—Featuring the Riverside Choir, the Inspirational Choir, the Riverside Handbell Choir, Children's and Youth Choirs, and other instrumentalists. The Riverside Church, 490 Riverside Drive (222-5900), at 4 and 6:30 (carillon prelude one hour before each show). $10.

MUSIC AT HOTEL WALES—Piano duo The Malinova Sisters perform Saint-Sans *Carnival of Animals*. 1295 Madison Ave. at 6. Free.

WAVERLY CONSORT—"Christmas in the Middle Ages." The Cloisters, Fort Tryon Park, at 1 and 3. $28.

MADISON CHAMBER ENSEMBLE—Works by Bach, Haydn, Quantz, Ibert, and others. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

THE CHOIRS OF THE BRICK CHURCH, David A. Weadon and Debbie Truxal conducting. With harpist Kathleen Bride. "Carols of Many Nations." The Brick Church, Park Ave. at 91st St., at 5. Free.

BARGEMUSIC—See 12/17. Today at 4. $17.

GRACE CHORAL SOCIETY OF BROOKLYN, Natalia Rom conducting. Schubert's Mass in E Flat. Grace Church, 254 Hicks St. (718-855-4160), at 4. $9.

Monday, December 21

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conducting. With soloists Ruth Golden, Gwenneth Bean, Bradley Diamond, and Richard Zeller. Handel's *Messiah*. Carnegie Hall at 8. $12–$40.

RIVERSIDE CHAMBER CHOIR—With the Aulos Ensemble. Works by Britten, Bach, Vivaldi, and Telemann. Metropolitan Museum of Art at 6:30 or 8:30. $30.

NOONDAY CONCERTS—The Choir of Trinity Church performs Bach's *Magnificat* and Brandenberg Concerto No. 5. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

WEST VILLAGE CHORALE, Gwen Gould conducting. The annual "open sing" of Handel's *Messiah*. Church of St. Luke in the Fields, 487 Hudson St. (718-499-6313), at 7:30. $10.

ERIC DAVIS, guitarist. Works by Latin American composers. Performing Arts Library, Lincoln Center, at 3. Free.

Tuesday, December 22

MUSICA SACRA, Richard Westenburg conducting. See 12/16.

THE BOSTON CAMERATA, Joel Cohen conducting. Mediterranean Christmas music of the middle ages. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $18.

THE AULOS ENSEMBLE—Works by Bach and Telemann. Metropolitan Museum of Art at 6:30 and 8:30. $30.

ROBERT ROUTCH, hornist. With Manhattan School of Music students. Works by Dahl, Schuller, and Gabrieli. New York Public Library's Celeste Baros Forum, Fifth Ave. and 42nd St (875-5775), at 12:30. Free.

S.E.M. ENSEMBLE—Featuring pieces created in John Cage's experimental music class from 1956 to 1960 at the New School for Social Research. Paula Cooper Gallery, 55 Wooster St. (718-488-7659), at 8. $12.

Wednesday, December 23

THE WESTERN WIND VOCAL ENSEMBLE—Classic Yiddish, Israeli, and Sephardic songs. World Financial Center's Winter Garden, West St. between Liberty and Vesey St. (945-0505), at 12:15. Free.

MIDTOWN JAZZ AT MIDDAY—Vocalist Barbara Lea and pianist Wes McAfee in a Christmas program. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 12:30. Free.

Thursday, December 24

NEW YORK STRING ORCHESTRA, Alexander Schneider conducting. Works by Mendelssohn, Haydn, Wolf, Bach. Carnegie Hall at midnight. $7–$25.

THE BRICK CHORALE, David A. Weadon conducting. Handel's *Messiah*, part one. The Brick Church, Park Ave. at 91st St., at 10. Free.

BARGEMUSIC—Flutists David Fedele, Bart Feller; oboists Andrew Adelson, Mathew Dine, Diane Lesser; bassoonists Dennis Godburn; hornists Daniel Grabois, David Jolley; trumpeter Stephen Burns; violinists Ik-Hwan Bae, Nai-Yuan Hu, Carmit Zori; violists Robert Rinehart; cellists Fred Sherry; bassist Lewis Paer; haarpsichordist Robert Wolinsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 25

NOTE—No concerts as of press time.

Saturday, December 26

THE NEW YORK PICK-UP ENSEMBLE, Professor Peter Schickele conducting. "Music for an Awful Lot of Winds and Percussion" features New York premeires by P.D.Q. Bach. Carnegie Hall at 8. $18–$35.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conducting. "Christmas in Anglia." Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (749-6600), at 8. $20.

Sunday, December 27

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conducting. With soloists Louise Wohlafka, Janice Meyerson, Micahel Best, Michael Burt and harpsichordist Elizabeth Wilson. Handel's *Messiah*. Carnegie Hall at 2:30. $13.50–$60.

COMMUNITY HOLDAY FESTIVAL—A salute to Broadway with Chris Calloway, the Queens Singers of New Rochelle, others. Alice Tully Hall at 3. Free (reserve tickets at 460-6917).

NEW YORK CHAMBER SYMPHONY OF THE 92ND ST. Y, Jaime Laredo conducting. Bach's Brandenburg Concertos. 92nd St. Y at 3. $35.

ST. BARTHOLOMEW'S CHOIR—"A Christmas Festival of Lessons and Carols." St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. Donation.

ARTEK, period instrument ensemble. With soprano Evelyn Simon, countertenor Daniel Gundlach, tenor David Frye, bass Paul Shipoper. Schutz's *Christmas Story;* also works by Weckmann, Tunder, Schein, Praetorius. Church of St. Mary the Virgin, 145 W. 46th St. (873-0473), at 8. $15.

ENSEMBLE FOR EARLY MUSIC—See 12/26. Today at 3.

BARGEMUSIC—See 12/24. Today at 4. $18.

Monday, December 28

THE NEW YORK PICK-UP ENSEMBLE—See 12/26.

COMMUNITY HOLIDAY FESTIVAL—"A Celebration of Harlem." Alice Tully Hall at 7:30. Free (reserve at 460-6917).

NATIONAL CHORAL COUNCIL—See 12/18. Today at 7:30.

Tuesday, December 29

NEW YORK STRING ORCHESTRA, Alexander Schneider conducting. With cellist Wendy Law, oboist Monica Johnson, violinist Bing Jing Yu. Works by Mendelssohn, Bach, Wolf, Haydn. Carnegie Hall at 8. $7–$25.

COMMUNITY HOLIDAY FESTIVAL—The Bronx Arts Ensemble singers present a "Saint Nicholas Celebration." Alice Tully Hall at 7:30. Free (reserve at 460-6917).

ARTEK—See 12/27.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 12/16 at 8: Tchaikovsky's *Eugene Onegin,* Ozawa conducting; soloists include Freni, Leiferkus (debut), Hadley, Ghiaurov, Svenden, Elias, Christin, Laciura, Fiorito, Short. 12/17 at 6:30: Wagner's *Die Walkure,* Levine conducting; Jones, Norman, Schwarz, Lakes, Morris, Haugland, Neves, Warren, Byrne, Castle, Dever, Hensrud-Kerian, Shaulis, Kelly. 12/18 at 8: Donizetti's *Lucia di Lammermoor,* Panni conducting; Anderson, Farina, Pons, Plishka, Shaulis, Groves, Murray. 12/19 at 1:30: Tchaikovsky's *Eugene Onegin;* same as 12/16. 12/19 at 8: Janacek's *Jenufa* (first performance), Conlon conducting; Benackova, Rysanek, Heppner, Trussel (debut), Skok, Guyer, Ueker, Kelly, Castle, Christin, Di Franco, Wells, Courtney. 12/21 at 6:30: Wagner's *Die Walkure;* same as 12/17. 12/22 at 8: Tchaikovsky's *Eugene Onegin;* same as 12/16. 12/23 at 8: Janacek's *Jenufa;* same as 12/19. 12/24 at 8: Donizetti's *Lucia di Lammermoor;* same as 12/18 except Fu for Pons and Christin for Shaulis. 12/26 at 1:30: Janacek's *Jenufa;* same as 12/19. 12/26 at 8: Tchaikovsky's *Eugene Onegin,* conductor to be announced; Kazarnovskaya (debut), Croft, Rosenshein, Plishka, Svenden, Castle, Shaulis, Laciura, Vernon, Yannissis. 12/28 at 8: Tchaikovsky's *Eugene Onegin;* same as 12/26 except Hadley for Rosenshein, White for Svenden. Kazarnovskaya, Croft, Hadley, Plishka, White, Castle, Shaulis, Laciura, Vernon, Yannissis. 12/29 at 8: Janacek's *Jenufa;* same as 12/19 except Silja for Rysanek.

Amato Opera

AMATO OPERA THEATRE—319 Bowery (228-8200). 12/18–12/19 at 7:30; 12/20 at 2:30: Rossini's *Barber of Seville.* $16.

Other

GILBERT AND SULLIVAN SOCIETY—Symphony Space. 12/26 at 3 and 8; 12/27 at 3: Gilbert and Sullivan's *Iolanthe.* $20–$35.

CIRCLE REPERTORY COMPANY—99 Seventh Ave. South (924-7100). 12/16 at 3 and 8; 12/17–12/18 at 8, 12/19 at 4 and 8, 12/20 at 3, 12/22–12/23 at 8, 12/25 at 8, 12/26 at 4 and 8, 12/27 at 3 and 7:30, 12/29 at 8: Lucas and Busby's *Orpheus in Love.* $26–$32.

CHENG ROM-SHING & THE MIAO-LI HAKKA YODEL TROUPE—Taipei Theatre, 1221 Sixth Ave. (373-1850). 12/18–12/9 at 7:30, 12/20 at 2: Hakka opera. $8.

OPERA AT NOON—St. Paul's Chapel, Broadway and Fulton St. (602-0747). 12/17 at noon: Humperdinck's *Hansel and Gretel.* $2.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21/93. Tickets: $12–$60. 12/16 at 6, 12/18 at 8, 12/19 at 2 and 8, 12/20 at 1 and 5, 12/21–12/22 at 6, 12/23 at 2 and 6, 12/26 at 2 and 8, 12/27 at 1 and 5, 12/28–12/29 at 6: *The Nutcracker.*

Alvin Ailey American Dance Theater

CITY CENTER—Through 1/3/93. Tickets: $30–$42. 12/16 at 8: *Memoria; Shelter; The Winter in Lisbon.* 12/17 at 8: *Blues Suite, Pas de Duke; A Folk Dance; The Stack-Up.* 12/18 at 8: *Memoria, Night Creature; The Lark Ascending, Opus McShann, For "Bird" with Love, A Song for You, Blues Suite, Cry; Revelations.* 12/19 at 2: *Escargot, Pas de Duke; Fontessa and Friends; Memoria.* 12/19 at 8: *Dnace at the Gym; Shelter; Revelations.* 12/20 at 3: *Fontessa and Friends; Shelter; District Storyville.* 12/20 at 7:30: *Escargot, Cry; Masekela Language; Revelations.* 12/22 at 8: *Streams, Treading; Frames; Revelations.* 12/23 at 8: *The River, Forgotten Time; Revelations.* 12/25 at 8: *Fontessa and Friends; A Folk Dance; Revelations.* 12/26 at 2: *Escargot, Pas de Duke; Frames; Memoria.* 12/26 at 8: *Blues Suite, Cry; Forgotten time; The River.* 12/27 at 3: *Fontessa and Friends; North Star, Treading; the Stack-Up.* 12/27 at 7:30: *Hidden Rites; Masekela Language; Revelations.* 12/29 at 8: See 12/19 at 8.

Other

TED LEVY AND FRIENDS—John L. Tishman Auditorium, 66 W. 12th St. (307-7171). 12/21 at 8: Gregory Hines makes his directorial debut. Levy, Barbara Duffy, Savion Glover, Yvette Glover, Josh Hilberman, and others perform. $25–$30.

ANCIENT OF DAYS DANCE THEATER—The Riverside Church, 120th St. and Riverside Dr. (677-6664). 12/24–12/26 at 8, 12/27 at 3: *Wings of My Wings and Blood of My Blood.* $15.

FOOT & FIDDLE DANCE COMPANY—American Museum of Natural History, Central Park West at 79th St. (769-5315). 12/19 at 8: A demonstration of the multicultural origins of American rural and urban dance forms. Free.

MELINDA JACKSON AND MICHAEL KESSLER—American Place Theatre, 111 W. 46th St. (840-3074). 12/16–12/18 at 8, 12/19 at 2 and 8, 12/20 at 3, 12/22 at 8, 12/23 at 2 and 8, 12/25 at 8, 12/26 at 2 and 8, 12/27 at 3 and 7, 12/28 at 8, 12/29 at 8: *Manhattan Moves,* a theatrical dance show, including tap, jazz, ballet, hip-hop, acrobatics, adagio and breakdancing. $35 ($50–$500 for opening-night benefit).

MERCE CUNNINGHAM STUDIO—55 Bethune St. (982-8673). 12/17–12/18 at 9, 12/19 at 8: Nadine Helstroffer in *Migration.* $10.

SUSAN MARSHALL AND COMPANY—The Kitchen, 512 W. 19th St. (255-5793). 12/17–12/19 at 8:30; 12/20 at 3: *Kiss; Untitled; Contenders.* $15.

WOODPECKERS TAP DANCE CENTER—170 Mercer St. (219-8284). 12/18–12/19 at 8: Brenda Bufalino and special guest Sarah Petronio perform in *Tap Divas 1992.* $12.

DANSPACE PROJECT—St. Mark's Church in-the-Bowery, 10th St. and 2nd Ave. (674-8194). 12/17, 12/19–12/21 at 8:30: Bebe Miller Company in *In Mnemosyne's House, Again and Again; The Hendrix Project.* $10. 12/18 at 6:15: Twenty-one artists and companies in *286 Minutes of Performance.* $10. 12/20 at 3: Sarah Skaggs Dance Company and Urban Bush Women. Free.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 12/16–12/19 at 8, 12/20 at 3, 12/21 at 8: Dan Hurlin in *Quintland (The Musical).* $12.

NATIVE AMERICAN DANCE—National Museum of the American Indian, 1 Bowling Green (283-2420). 12/19–12/20 at 1:30, 3, and 4:30: Zapotec dance; Native American culture groups will also discuss the background of the dance and the role of dance in their culture. Free.

MARK MORRIS DANCE GROUP—Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100). 12/19–12/20, 12/23, 12/26–12/27 at 1: Morris's *The Hard Nut.* $15–$35.

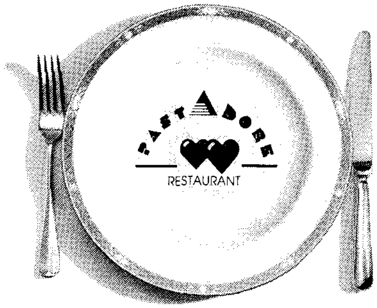
DANCE THEATRE IN WESTCHESTER—Brooklyn College's Whitman Hall, junction of Flatbush and Nostrand Ave., Brooklyn (951-4500). 12/20 at 2: *A Colonial Nutcracker,* a revamped *Nutcracker* set in colonial America. $7.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 12/17–12/20 at 7:30: Tim Miller in *My Queer Body.* 12/17–12/20 at 9: Stephanie Skura & Company presents *After She Sqwaks.* $8.

LA MAMA—74A E. 4th St. (475-7710). 12/21 at 8: Tom Murrin's *The Alien Comic's Fifth Annual Christmas Show.* 12/17–12/19 at 10: Richard Move, Robert La Fosse, and Jackie 60 Playhouse in a holiday show. $12.

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



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I certify that the statements made by me above are correct and complete.

Richard Kinsler
Publisher

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS, FAIRS, AND BAZAARS—The New York Botanical Garden presents **The Holiday Garden Railways Exhibit** through 1/3, 10 a.m.–4. (220-8700). . . .**The East Village Flea Market** is on weekends, through 12/20, 10 a.m.–6. At Space 2B, 2nd St. and Ave. B (353-8980). . . .**Crafts Park Avenue** is 12/18–20. At the Park Ave. Armory, 67th St. and Park Ave. $6–$8 (800-649-0279). . . .**The Ninth Precinct Holiday Festival** is 12/19, 9 a.m.–1. Part of a community outreach program, the festival will feature the **Theater for the New City's Christmas Pageant.** At the playground facing 321 E. 5th St. Now accepting donations of toys for children (477-7826). . . .**The Holiday Crafts Fair** is 12/19–20, 11 a.m.–6. At the Martin Luther King Jr. High School, 122 Amsterdam Ave. $5 (866-2239). . . .**Cathedral Arts** presents *A Chorister's Christmas* on 12/20 at 3:30. At the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. $12 (662-2133).

PERFORMANCES—New York Shakespeare Festival presents *Public Fringe* 12/17–18 at 10:30 and *No Shame* on 12/19 at 10:30. Call for details. (598-7150). . . .**The Club at La Mama** presents Jackie 60 in *(Jackie's Dreaming of) A Brown Christmas* on 12/17–19 at 10 and Alien Comic Tom Morrin hosts his Fifth Annual *All Comedy Christmas* show with Lisa Kron, Ken Bullock, Brendan deVallence, and more on 12/21 at 8. $12 (475-7710). . . .**La Mama Etc.** presents Theodore Skipitares's *Underground* through 12/20. $12 (475-7710). . . .**The Sullivan Street Players** presents *ASHES, ASHES (we all fall down)* on 12/16–19. Ten plays that examine teen drug abuse. At the Children's Aid Society. $5 (254-3074). . . .**Unique Projects, Inc.** presents *Turn Out* with Anne Carlson, Laura Wetzler, Sarah Schulman, and more on 12/17 at 8. At the Pyramid Club. $7 (979-6394). . . .**The Old Merchants House** presents a holiday reading of *The Night Before Christmas* on 12/20, 1–4. $6 (777-1089).

BENEFITS—Barnes and Noble's Fourth Annual Children's Holiday Book Drive runs through 12/24. Books will be used as holiday gifts for underprivileged children and to restock reading rooms in shelters and foster homes. Call for drop off location nearest you; (633-3311). . . .The First Annual Holiday Boutique will be at The Irvington Institute Thrift Shop through 12/31. Proceeds will help fund the **Irvington Institute for Medical Research**'s postdoctoral fellowship training programs; (758-8250). . . .Matthew Broderick, Adam Arkin, and Olympia Dukakis are a few of the many stars who will read from Truman Capote's *A Christmas Memory* on 12/18–20 at 8. Proceeds to **Broadway Cares/Equity Fights AIDS.** $15 (564-8038). . . .**The Jewish Association for Services for the Aged** is having an all day benefit on 12/20, 10:30 a.m.–5. $5 (724-3200). . . .**The Convent of the Sacred Heart**'s Sixteenth Annual Christmas Tree Sale is through 12/21, 10 a.m.–8. At the Otto Kahn mansion, 1 E. 91st St (722-4745). . . .**The New School Jazz Program** presents Ted Levy and Friends, a benefit evening of tap, music, and song, on 12/21 at 8. At the Tishman Auditorium, 66 West 12th St. $25 and up; (307-7171).

LECTURES, DISCUSSIONS, AND READINGS—The 92nd Street Y presents *Testaments of Regeneration: Fathers, Sons, and Authors,* a lecture by David Sidorsky, on 12/16 at 6, and a panel discussion on Israel and the press featuring Mortimer Zuckerman, Judith Miller, and Michael Kramer on 12/20 at 7:30. $15 (996-1100). . . .**Triangle Artists Workshop** presents *On Matisse: Critical Conversations,* a discussion with Anthony Caro, John Elderfield, and Frank Stella, on 12/17 at 6:30. At the Drawing Center. $12 (206-6195). . . .**The New York Historical Society** presents *Writing History: Works and Process,* a six-part lecture series. Nell Painter will look at the self-promotion of Sojourner Truth on 12/17 at 6:30. $7 (873-3400, ext. 246). . . .**The Poetry Project** presents readings by Simon Ortiz and Chuck Wachtel on 12/16 at 8, readings of works by Vladimir Mayakovsky on 12/18 at 10:30, and an evening with Fly and She La from Gargoyle Machine on 12/21. At St. Mark's Church. $5 (674-0910). . . .**The Nuyorican Poets Cafe** presents Ira Cohen and Judith Malina on 12/16, Onuora Enekwe, Joseph Celli, and Eve Packer on 12/17, Butch Morris and the Poets Choir on 12/18. Slams are 12/16, 12/23, and a SuperSlam featuring Willie Perdomo, Paul Beatty, Tracy Morris and others on 12/18. Call for details (505-8183). . . .**Limbo Cafe** present a reading by Marianne Wiggins on 12/22 at 7. Free (477-5271). . . .**The Cornelia Street Cafe** presents The Hack Poets on 12/16 at 7, readings by Marty Pottinger and Diane Simmons on 12/20 at 7, and a reading by Leonid Zavalniuk on 12/27 at 7. Call for details (989-9319). . . .Michael Edan will read at the **St. Agnes Poetry Unit** on 12/28 at 7. At the Westside Arts Coalition. $2 (362-7687).

TOURS

JEWISH EAST SIDE—12/25 at noon: A Christmas day tradition from the people at Big Onion Walking Tours. $9 adults, $7 students and seniors; reserve (439-1090).

MANHATTAN CHRISTMAS COACH—12/18 at 7; 12/20, 27 at 5: A nostalgic look at Manhattan's Christmas past and present from the tree at Rockefeller Center to the winding lanes of Greenwich Village. A three-hour mini-bus tour with stories of holiday cheer. $20; reserve (388-2286).

RADICAL WALKING TOUR—12/19 at 1, **East Village I.** An offbeat tour led by radical historian Bruce Kayton. Meet at the black cube in the center of Astor Place. $6 (718-492-0069).

DISCOVERY ART TOURS—12/19 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Andre Zarre Gallery, 154 Wooster St. $20 adults; $12 students and seniors; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Thurs. and Fri. from 11 a.m. to 1. $20 includes tram fare (861-1876). No tour on Christmas day.

CITYWALKS—Tours with John Wilson. Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. No tour on Christmas day. $12 (989-2456).

MUNICIPAL ART SOCIETY—Weekday tours: Mondays, **Hidden Treasures of 19th Century New York**. . . .Tuesdays, **Immigrant New York**. . . .Wednesdays, **Historic Squares**. . . . Thursdays, **New York Old & New**. . . .Fridays, **Great Midtown Manhattan Buildings**. Weekday tours run 11 a.m. to 12:30. Call for reservations and meeting spots. No tours on Christmas day. $10 adults; $8 students, seniors and MAS members. (439-1049).

BIG ONION WALKING TOURS—12/19 at 1, **"Upon This Rock": Historic Catholic New York.** $9 adults, $7 students and seniors; reserve (439-1090).

NYC CULTURAL WALKING TOUR—12/19 at 2: **Central Park West Neighborhood Walk.** Meet on the northwest corner of W. 61st St. . . .12/20, 27 at 2: **Waldorf Towers To Trump Tower.** Meet at 550 Lexington Ave. Join Alfred Pommer for architectural walks of the city, past and present. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—12/27 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

URBAN EXPLORATIONS—12/16, 19 from 1 to 4, **Best Dressed Landmarks.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday and mini-van tour ($20; for reservations call 388-2286) schedules. 12/20 at 1:30: **Trinity Church Cemetery.** Meet at Broadway and 155th St. for the annual tour of this historic burial ground, followed by the Clement Clarke Moore Christmas Commemoration that honors the author of the famous poem, "A Visit From St. Nicholas.". . . .12/20 at 2: **A Colonial Christmas.** Meet at St. Paul's Chapel on Broadway and Vesey St. to learn about the holiday customs practiced by early New Yorkers. . . .12/19, 26 at 2: **A Village Christmas.** Meet at Washington Square Arch to see a Greenwich Village full of cheer. . . .12/27 at 2: **Christmas in Chelsea.** Explore the Chelsea of Christmas past when you meet at the Flatiron building, Fifth Ave. and 23rd St. . . .12/19, 26 at 6; 12/20 at 2: **Ghost of Christmas Past.** Meet at Washington Square Arch to visit some Greenwich Village haunts. . . .12/19, 26 at 6: **Holiday Cheer.** Toast the holidays on a bar and tavern tour through Greenwich Village. Meet at Washington Square Arch. Drinks and tips not included. . . .12/20 at 2, **Miracle on 34th St.** *Meet at 29 E. 36th St. to relive the classic holiday movie on Murray Hill.* . . .12/19 at 2: **Christmas Midtown Magic.** A tour of Fifth Ave. and the surrounding neighborhood leaves from 2 Columbus Circle. . . .12/19 at 2: **Literary Christmas Walk.** Meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary Christmas stroll.

CENTRAL PARK—"Walks and Talks." 12/19 at 2: **The Winter Solstice.** Learn about the changing seasons on the first day of winter. Meet the Rangers at the Loeb Boathouse. . . .12/27 at 2: **Sign Language.** Meet the Rangers at 100th St. and Central Park W. and follow the tracks of animals.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 12/19 at 12:30 vs. Kansas City. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 12/26 at 12:30 vs. New Orleans.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 12/23 at 7:30 vs. New Jersey. 12/27 at 7:30 vs. Boston. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 12/17 at 7:35 vs. Ottawa. 12/26 at 7:35 vs. Rangers. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 12/21 at 7:35 vs. Rangers. 12/27 at 5:05 vs. Hartford.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$50. 12/19 at 7:30 vs. Miami. 12/29 at 7:30 vs. Indiana. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$100. 12/20 at 7:00 vs. Sacramento. 12/22 at 7:30 vs. Boston. 12/28 at 7:30 vs. Charlotte.

STEPS—MAC 320K Championship. 12/20 at 9:15 a.m. in Central Park. . . .**Holiday Four Miler.** 12/20 at 9 a.m. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

SESAME STREET LIVE—Sleeping Birdie. 12/16–1/10/93. For ages 3–9. 12/16–12/18 at 10:30, 12/19 at 10:30, 2, and 5:30; 12/20 at 1 and 4:30; 12/24 at 10:30; 12/25 at 2; 12/26 at 10:30, 2, and 5:30; 12/27 at 1 and 4:30; 12/29 at 10:30 and 2. The Yellow Queen casts a spell on Big Bird when she learns she's not the yellowest creature in all the universe. The Paramount, 4 Pennsylvania Plaza (465-MSG1). $7–$13.50; reserve.

ICE CAPADES—For ages 3 and up. 12/16 at 12:15 and 1:15: An outdoor skating performance with **Raggedy Ann and Andy.** Austin J. Jobin Plaza, World Trade Center (435-4170). Free.

THE PIXIE JUDY TROUPE—12/18 at 11:30 a.m.: Mrs. Joyce Dinkins will be on hand at the theater's **grand opening**—featuring *The Littlest Clown,* a musical about a child growing up in a family circus, and a preview of *Nuts n' Crackers,* a modern look at Tchaikovsky's *The Nutcracker.* 12/21–12/22, 12/26–12/29 at 12:30: **The Littlest Clown.** 12/22 at 3, 12/27 at 12:30, 12/28 at 3 and 7, 12/29 at 3 and 7: **Nuts n' Crackers.** Pixie Judy Musical Theatre at Playhouse 91, 316 E. 91st St. (688-1740). $9.50: reserve. (Also optional Sugar Plum Children's Tea packages at Little Nell's Tea Room, with Nuts n' Crackers; and optional lunch and dinner packages, with both shows.).

VINEYARD THEATRE—For ages 6 and up. **Aldo and the Magic Lamp.** 12/26–12/29 at 1 and 3: A musical combining the fantasy of *Aladdin and the Lamp* with the reality of an urban community garden. 309 E. 26th St. (353-3874). $6; adults $10; reserve.

CHILDREN'S STORY HOUR—For ages 6–8. 12/17 at 3:30. Favorite French stories. French Institute, 55 E. 59th St. (355-6160). $3.

NEW YORK THEATRE BALLET—For all ages. 12/26–12/29 at 1 and 3:30: A made-for-children, one-hour production of **The Nutcracker.** Florence Gould Hall, 55 E. 59th St. (355-6160). $12.50; adults $17.50; reserve.

ON STAGE PRODUCTIONS—The Ransom of Red Chief. For ages 5 and up. 12/18–1/17/93. Fri. at 7; Sat. at 3 and 7; Sun. at 3; also 12/28–12/29 at 3 (no shows 12/25–12/27): A musical based on the O. Henry story. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; adults $8; reserve.

EEYORE'S—For ages 3–6. 12/20 at 11 (2212 Broadway; 362-0634) and 12/20 at 12:30 (25 E. 83rd St.; 988-3404): Steve Bray presents **A Christmas Story Hour.** Free.

LAMB'S LITTLE THEATRE—The Gifts of the Magi. Through 1/3/93. Wed–Sat. at 8, with Wed. and Sat. matinees at 2, and Sun. at 3: An original musical based on O. Henry's short story. 130 W. 44th St. (997-1780). $45, evenings (dinner included); $30, matinees (hot cider and baked goods included).

FAMILY DANCE WORKSHOPS—Presented by City Center. For ages 10 and up. 12/19 at 10:45: Start with a continental breakfast, then meet members of the **Alvin Ailey American Dance Theater**, who'll teach some moves. Park Central Hotel, Seventh Ave. and 55th St. (581-1212). $5; adults $10.

NEW MEDIA REPERTORY COMPANY—For ages 3–7. From 12/19–6/93. Sat. at 3: **Alfred the Dragon and the Phantom Balloon Stealers.** 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE WORLD PATROL KIDS—Kids Can Change the World. For ages 4 and up. 12/20 at 11:30: A musical in which the comic-book characters band together to save the planet from environmental destruction. (The first 100 kids receive a free cassette or comic book). Roadhouse, 240 W. 52nd St. (581-6210). $5; also special lunch packages; reserve.

CIRCLE IN THE SQUARE THEATRE—A Child's Christmas in Wales. For ages 7 and up. 12/16–12/18 at 8, 12/19 at 2 and 8: A musical adaptation of Dylan Thomas's childhood Christmases. 1633 Broadway (307-2732). Free; reserve.

HANUKKAH FESTIVAL—For all ages. 12/20 at 10:30 a.m.: Crafts, folk-dancing, gift-and-book fair, refreshments, and more at the Elaine Kaufman Cultural Center; also at 11, **Judy and the Maccabees,** a musical about a woman's fight for religious freedom (at Merkin Concert Hall). 129 W. 67th St. (362-8719). $7; reserve.

SHADOW BOX THEATRE—Winter Holiday Show. 12/20 at 3 (additional weekday shows with special prices scheduled 12/16–12/23; call for details): Featuring a shadow-puppet adaptation of *Christmas Annie,* and a cross-cultural holiday sing-along. 325 West End Ave. (724-0677). $7.50; reserve.

92ND ST. Y'S MINICAMP—12/28–12/31 from 8:30 a.m.–5:30. For ages 5–10. "Hop Aboard the Time Machine" is the theme, and the days are filled with workshops and field trips covering topics from the 17th century to the future. 1395 Lexington Ave. (415-5600). $50 per day; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Through 1/10/93. Sat. and Sun. at 1:30: **Wilbur the Christmas Mouse.** Sat. and Sun. at 3: **Santa Claus and the Christmas Bell.** 39 Grove St. (765-9540). $7; reserve.

THE PUPPETWORKS, INC.—Pinocchio. For ages 3 and up. Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3: Traditional marionettes re-enact the 1882 fairy tale. The Puppetworks Theatre, 338 Sixth Ave., Brooklyn (718-965-6058). $5; adults $6; reserve.

MARIONETTE THEATER—Sponsored by the City Parks Foundation. For ages 3–12. Through 5/29/93. Sat. at noon and 3: *Hansel and Gretel*. Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5. Reserve.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through 1/93. Sun. at 2: Witness levitations, melting mirrors, and disappearances in this musical show with Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

THE PUPPET COMPANY—Dragon Soup. For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, and more in a tribute to travellers of the imagination. Call for schedule information and reservations. Damrosch Park, Lincoln Center (268-0055). $10–$45.

CHILDREN'S COMEDY & MAGIC HOUR—Lulu the Clown and the Amazing Shawnee. For ages 2–9. Sun. at 2: Laughs, magic tricks, and audience participation. $7, reserve. 12/27 at 2: Prof. Putter. $8: reserve. Stand-Up N.Y., 236 W. 78th St. (595-0850).

YOUTH IN DANCE—For ages 6–18. Through 1/93. Wed. and Fri. from 3:30–6: The Elinor Coleman Dance Ensemble teaches modern, jazz, and ethnic dance. Al Smith Recreation Center, 80 Catherine St. (226-5767). Free; reserve (call for holiday schedule).

WISEACRE FARM—For ages 4–10. Sat. and Sun. at 1: Life on the farm turns wild and zany. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BANK STREET COLLEGE RADIO—Funny Stories from Bank Street. For ages 4 and up. Listen to published authors and children tell stories they've created. Tue. from 9:15–9:30 a.m.; repeated Thurs. On WNYE-FM(91.5). To find out how to broadcast your own story, Call Irwin Gonshak at 875-4531.

CHILDREN'S MAGIC MATINEE—For ages 4–10. Sat. at 2: The audience gets into the act in **Brian McGovern and Imam**'s magic show. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

WINGS THEATRE COMPANY—The American Clothes of Millicent Montrose. For ages 5–12. Through 12/27. Sat. and Sun. at 1: A musical by Bill Solly. 154 Christopher St. (627-2961). $5, reserve.

TADA! THEATER—The Little House of Cookies. For ages 2 and up. Through 1/24/93. Fri. at 7:30, Sat.–Sun. at 1 and 3; also 12/28–12/31 at 1 and 3: Two girls, both misfits, find fun in a magic house. 120 W. 28th St. (627-1732). $5; adults $9.

OASIS THEATRE COMPANY—The Toys Take Over Christmas. 12/19 at 1:30 and 3:30; 12/20 at 1:30: A play about a magical toy store where the toys are alive. The Play Ground Theatre, 230 E. 9th St. (673-3706). $2.50; adults $5; reserve.

NORDIC DELIGHTS—Films from Scandinavia. 12/19–12/20 at 2: For ages 4 and up. **Simon Small Moves In.** 12/26–12/27 at 2: For Ages 5 and up. **The Snow Queen.** Walter Reade Theater, 165 W. 65th St. (875-5601). $4; adults $7; reserve.

THEATREWORKS/USA—Hansel & Gretel. For ages 6 and up. 12/20, 12/26–12/27 at 12:30: The witch has gourmet tastes in this updated musical. Promenade Theatre, Broadway and 76th St. (677-5959). $16; reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Singalong. For ages 4–8. 12/16 at 4: Jeff Sorg presents "Songs Say So Much." Ottendorfer Branch, 135 Second Ave. (674-0947). Also on 12/19 at 2:30 at Riverside Branch, 127 Amsterdam Ave. (870-1810). . .**Storytelling.** 12/17 at 3:30: For ages 7–12. Getchie Argetsinger tells holiday stories. Jefferson Market Branch, 425 Sixth Ave. (243-4334). 12/18 at 4: For ages 6–10. Holiday stories with Carol Lewis. Bloomingdale Branch, 150 W. 100th St. (222-8030). 12/29 at 1: For ages 4–8. Ron Sopyla and Devi Wells present "Stories with Music." Harlem Branch, 9 W. 124th St. (348-5620). Also on at 3 at the Webster Branch, 1465 York Ave. (288-5049). . .**Workshops.**12/16 at 4: For ages 3–6. Christmas and Hanukah card-making. Yorkville Branch, 222 E. 79th St. (744-5824); reserve. 12/28 at 2: Beading. Macomb's Bridge Branch, 2650 Seventh Ave. (281-4900); reserve. . .**Performance.** 12/22 at 4: For ages 3–5. Germania presents *Jane's Metropolitan Farm*. New Amsterdam Branch, 9 Murray St. (732-8186); reserve.

HENRY STREET SETTLEMENT—For ages 4–12. 12/20 at 2: **Puppet's Holiday.** The Puppet Company presents Christmas and Chanukah tales. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4; reserve.

WEST END GATE—For ages 3–9. Sat. at 1: **Theatre Deja** dazzles the audience with masks, mimes, and movement. Broadway, bet. 113th and 114th Sts. (662-8830). $7; reserve.

PUPPET PLAYHOUSE—For ages 2–7. 12/19–12/20 at 10:30 and noon: **The Fantasy Puppet Theater** performs *Rumpelstiltskin*. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

THEATRE DES AMIS—Scrooge. For ages 4–12. 12/20 at 2 and 3:30: A holiday puppet show followed by a discussion. Joseph Papp Public Theatre, 425 Lafayette St. (call Beck Underwood, 477-6756). $2.50; adults $5; reserve.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: Comedy, magic, and ventriloquism. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

QUEENS CHILDREN'S THEATER—The Happiness Man. For ages 4 and up. 12/20–12/27. Sat. and Sun. at 1: A musical about a young man's encounter with a witch

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QUEENS THEATRE IN THE PARK—The Wise Men of Chelm. For ages 4 and up. 12/19 at 2: Jewish folklore weaved into one hilarious tale. New York State Pavilion, Flushing Meadows-Corona Park (718-760-0064). $5; adults $6; reserve.

SLIM GOODBODY—Dinosaur Days. For ages 5–12. 12/21 at 10, 12/22 at 11:30: Learn about your body, health, fitness, and the environment with humor, song, and dramatizations. York College Performing Arts Center, 9445 Guy Brenner Blvd., Queens (595-5292). $3.50; adults $5; reserve.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. 12/19 at 1:30–3: Victorian-era visitors lead families in old-fashioned ornament making, music, storytelling, and refreshments. The Dairy, 65th St., midpark (794-6565). 12/27 from 1–2:30: Create your own party hats and noisy horns with the Castle's jumping jester. Belvedere Castle, 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE CHILDREN'S MUSEUM—For all ages. Through 1/4/93. Mon., Wed.–Thurs. from 1:30–5:30; Fri.–Sun. from 10–5.; special hours 12/24, 12/28–12/31 from 10–5 (closed Tues. and Christmas): **Gingerbread houses** in the style of a chalet, a cathedral with stained-glass windows, and Santa's workshop are some of the masterpieces on display, created by the city's top chefs. Also, fun activities scheduled throughout the week. 212 W. 83rd St. (721-1223). $5.

THE CLOISTERS—Angels. For ages 4–12. 12/26 at 1: A family workshop where participants encounter inhabitants of the celestial realm. Fort Tryon Park (923-3700). Free with museum admission.

CENTRAL PARK ZOO—General hours: daily 10 a.m. to 5; weekends and holidays 10:30 a.m. to 5:30. **Winter Wildlife Weekends.** 12/19–12/20: At noon, special feedings of frozen apples to the polar bears; all day, polar bear mask-making and endangered-species ornament-making; at 12:15 and 3:15, storytelling; Sat. only at 2:15, Village Light Opera and Blue Hill troupe sing carols. Plus, holiday stickers and tours. (861-6030). $.50; adults $2.50.

BARTOW-PELL MANSION MUSEUM—Toys from the Attic. Through 12/30. Wed., Sat., and Sun. from noon–4: Dolls, dollhouse furnishings, books, and other Victorian toys are on view in this mansions children's chamber. 895 Shore Road North, Bronx (885-1461). Free; adults $2.

NEW YORK CITY FIRE MUSEUM—19th and 20th Century Firefighting Toys. Through 5/15/93. Tue.–Sat. from 10–4: For all ages. Discover working-scale model fire engines, tin firehouses, and other unique toys. $.50; adults $3.

THE JEWISH MUSEUM—The Story of Hanukkah. For ages 5–7. 12/20 at 10:30 and 11:30: The audience participates in the storytelling and creates Hanukkah lamps. $7. **The Hanukkah Puppets.** For ages 3 and up. 12/22 at 11 and noon: With puppeteer Bella Meyer and soprano Susan Goodale. $7. The New-York Historical Society, Central Park West and 77th St. (399-3368). General admission: $1; adults $4.50.

NEW YORK BOTANICAL GARDEN—Holiday Garden Railways Show. For all ages. Through 1/3/93. Tue.–Sun. from 10–4: The G-scale model trains include a passenger train pulled by an old-fashioned steam engine, a freight train bearing holiday gifts and plants, and a trolley carrying holiday shoppers; plus a 30-foot decorated Douglas fir and scale-models of some of the city's historic buildings. PBS's Thomas the Tank Engine will be around 12/20 from 1–4; 12/22–12/24, 12/26–12/27 from 10–4. Bronx (220-8700). $2; adults $3.

BOOKS

EAT YOUR DINNER, by Virginia Miller. Preschool. Candlewick Press, $14.95.

WHERE ARE MY SWANS, WHOOPING CRANES AND SINGING LOONS, by Ron Hirschi. Kindergarten–Grade 3. Audubon/Bantam, $16.

JIM CHIMP'S STORY, by Muriel Blaustein. Kindergarten–Grade 2. Simon & Schuster, $14.

THE BIG LIE, by Isabella Leitner with Irving Leitner. Grades 3–5. Scholastic, $13.95.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 12/16: Phylis Mollen. 12/17: Pucci Amanda Jones. 12/18, 19: John Hicks Trio. 12/20: Andy Winter Quartet. 12/21: Lewis Keel Quintet. 12/22: Ken Wessel Quartet. 12/23: Paul Kendall Quartet. 12/26: Mark Morganelli and the Jazz Forum All-Stars. 12/27: Chuck Wayne and Tom Butts Quartet. 12/28: Jane Hastay/Peter Martin Weiss Trio. 12/29: Naoki Nishi Quintet featuring S. Slagle and D. Stryker. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/20 at 9 and 11:30: The Brecker Brothers featuring Mike Stern, Dennis Chamber, James Jenus, and George Whitty. 12/21: Adam Holtzman. 12/22–27: Monty Alexander with special guests Clark Terry and Grady Tate. 12/29–1/3: Chick Corea Akoustic Band + 2 featuring John Patitucci, Walace Roney, Bob Berg and Vinnie Colaiuta. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/18, 19: The Roches' Christmas Show starring The Carolling Carollers. 12/20: Russ Barenberg, Jerry Douglas and Edgar Meyer plus Meryn Cadell. 12/25, 26: Ronnie Spector's Christmas Party with special guests The Persuasions. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/19: Sonny Fortune on saxophone and flute with Kenny Barron on piano and David Williams on bass. 12/20: Pianist John Hicks with Ray Drummond on saxophone. 12/21–26: Pianist Kirk Lightsey with Eddie Henderson on trumpet and Cecil McBee on bass. 12/27: Robin Eubanks Quartet. 12/28–1/2: Pianist John Hicks with Idris Muhammad on drums and Ray Drummond on bass. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 12/16: Nat Jone Duo. 12/17–19: James Williams Duo. 12/22, 23: Rhan Burton Duo. 12/24–26: Hilton Ruiz Duo. 12/29, 30: Jack Wilson Duo. **AE, CB, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 12/16: Sydney; Creatures of Habit with Billy Squier; Exploding Boy. 12/17: Miller, Miller, Miller and Sloan; Phoebe Legere; T.M. Stevens. 12/18: Robert Santa. 12/19: Flay of Soul. 12/22: Wine and Vision; Carolling Carollers; IB4E.

No credit cards.

CLUB ROCOCO—77 W. Houston St., at W. Broadway (677-9727). 12/16, 23: Brazilian Jazz Night. 12/17, 24: Jazz violinist Pucci Jhones. 12/18: Bill Saxton Quartet. 12/19: Fred Lacey Quartet. 12/22: Jam session with Jamall Haynes. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 12/18, 19: New Orleans Blues Siren with Timothea and the Po Boys. 12/20: Happy Dog with Mike Elias, Rashied Ali and Eddie Henderson. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 12/17: Cabaret with Rich Look. 12/18: Andy Fite, Boel Dirke and Charley Krachy. 12/19: Gary Levy/Mike Kanan Quartet. 12/26: Tom Intondi. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/18: Singer-guitarist Christy Delaney with Skip Parente on fiddle. 12/19: The Urban Acoustic Collective and The Rails. 12/22: Lisa Brigantino, Victor Lovera and Those Guys, Jim Allen. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/20: Scott Hamilton. 12/21, 28: Les Paul Trio. 12/22–27: Kim and Marion. 12/29–1/3: The Four Freshmen. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 12/18, 19: Ze Luis Trio from Rio. 12/26: Bernd Schoenhart Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/16: Nancy Marano and Eddie Monteiro. 12/17: Bill Charlap Quartet. 12/18: Randa McNamara Quartet. 12/19: Judy Barnett Sextet. 12/20: Virg Dzurinko Trio. 12/21: "Travelin' Light." 12/22: Bucky Pizzarelli and Howard Alden. 12/23: Barbara Lea/Dick Sudhalter Quartet. 12/24: Ken Peplowski and Friends. 12/26: Sherrie Maricle Quartet. 12/27: Jason 'n Grayson. 12/28: Lynne Arriale Trio. 12/29: Gene Bertoncini Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 12/16–19: Pianist Lee Musiker with Linc Milliman on bass. 12/23–26: Pianist Herman Foster with John Burr on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/16: John Zorn's Kristallnacht. 12/17: Paul Motion. 12/18: Bill Frisell. 12/19: Joe Lovano. 12/20: N.Y. Composer's Orchestra. 12/21, 28: Thomas Chapin Trio with Brass. 12/22: Robin Holcomb; Wayne Horvitz, Marty Ehrlich, Reggie Nicholson, Lindsey Horner Quartet; 101 Crustaceans Piano Trio. 12/23–26: Sun Ra and His Orchestra. 12/27: John Zorn's Cobra. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 12/16: Deserre and Rough Riders; Big Stupid Guitars; John Borg. 12/17: Joe Brack; The Powder Monkeys; Tony Strong. 12/18: C.J. Chenier and Kenny Neal. 12/19: Roomful of Blues; Maxie Fruvos. 12/20: David Broza. 12/26: Robert Gordon and Chris Spedding. 12/29: NRBQ. Every Fri.–Sat. from 6–9: *Madison Ave.*, a new musical. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/16: The Nighthawks. 12/17: Carey Bell. 12/18, 19: Johnny Allen. 12/20: Blues Jam hosted by the Popa Chubby Blues Band. 12/21: The Memphis Soul Revue. 12/22: Midnight Slim Blues Band with Sammy Davis. 12/23: Jimmy Thackery and the Drivers. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/2, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). 12/16: The Jack Twomey Big Band followed by Rick Hardeman. 12/17, 24: Stan Rubin Big Band with David Belt. 12/18: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. 12/19, 26: Singer Remo Capra followed by the Bob Cantwell Band. 12/20, 27: Sol Yaged and his All-Stars followed by Howie Wyeth Ragtime Band. 12/21, 28: Smith Street Society Band. 12/22, 29: Vince Giordano and the Nighthawks Big Band. 12/23: Bob Thosen Big Band. 12/25: Sam Ulano and his Swingers. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/16, 23: The Great Red Shark. 12/17, 25: The Soft Parade. 12/18: Tramps Like Us. 12/19: Mazarin. 12/20, 24, 27: Steel Breeze. 12/21, 28: Four Sticks - A Led Zeppelin Tribute. 12/22: Paradise City. 12/26: The Good Rats. 12/29: Franklin Turnpike. **AE, MC, V.**

SAZERAC HOUSE—533 Hudson St. at Charles St. (989-0313). New Orleans-style restaurant featuring jazz performed by students from The New School Jazz Department every Thu. at 9:30 and 11, Fri.–Sat. at 9:30, 11 and 1 a.m. 12/17: Pianist Larry Goldings. 12/24: Pinaist Dick Katz. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/16: Doug Cameron. 12/17: Antonio Hart. 12/18: Zin/JoJo and Exit. 12/19: Brazilian Energy. 12/21: Cruz Control. 12/23: Africa Mondo Showcase. 12/24: Roots Talibes. 12/25: Tabou Combo. 12/26: Samba Novo. 12/28: Pleneros de la 21. 12/29: Reggae Holiday Dance night. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/20: Enja All Stars featuring Willie Williams, Michael Formanek, Gust William Tsilis, Uri Caine and Cecil Brooks III. 12/21, 28: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 11/22–27: *A Modem Portrait of Louis Armstrong* featuring Doc Cheatham, Loren Schoenberg, Allen Lowe Orchestra and others. 12/29–1/3: Nat Adderley Quintet. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/18, 19: Harold Melvin and the Blue Notes. 12/25, 26: "Sweetwater's Showcase Talent Nights." Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 12/16: Pat Kilbride plus Ploughman's Lunch. 12/19: Urban Light; Loup Garou. 12/26: Yomo Toro. **AE, MC, V.**

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. 12/16–19: Noreen Sauls. 12/20, 21: Dina DeRose. 12/22, 23, 26, 27: Bob Hamilton. 12/24, 25: Closed. 12/28, 29: Carol Britto. Music Sun.–Thu. from 9–2 a.m., Fri.–Sat. from 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/16, 23 at 9: *El Barrio '92,* musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. **Terrace:** 12/16–20: Dave Kikoski Trio. 12/23–27: Brad Mehldau Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Wed.: *That's All (A Living Tribute To Bobby Darrin)* with Stan Edwards, Gary Pace, Tom Kirchmer and Richard Sylvester. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/20: Bennie Green Trio featuring Christian McBride and Carl Allen. 12/21, 28: The Vanguard Jazz Orchestra. 12/22–27: Eastern Rebellion. 12/29–1/3: Michael White's Original Liberty Jazz Band of New Orleans. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). 12/16: Donny McCaslin Quartet. 12/17: 70th Birthday Party for Cecil Payne with guest Barry Harris. 12/18, 19: Arthur Blythe Quartet. 12/20: Alexander Sipiagin Quartet. 12/23: John Serry Trio. 12/24: Greg Bandy's Fourth Annual Christmas Party. 12/26: Peter Moffitt Septet. 12/29: Jim Rotundi Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 12/16: Sea Monster; Stone Boy. 12/17: Cross Cultures DJ Dance Party. 12/18: Chucklehead. 12/19: Baba Olatunji; Suns of Jubal. 12/20: Yorma Kaukonen with Mike Falzerano. 12/21, 28: Toast 'n' Jam. 12/22: Rose Hill. 12/23: Reggae Party. 12/25: God Street Wine; The First House. 12/26: The Zen Tricksters with The Speed of Light. 12/27: Shining Times Station; NY Citizens; Funkface; Bushomon; Opposition. 12/29: Ripple. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/19: Joe Temperley on saxophone with Junior Mance on piano and Paul West on bass. 12/20, 27: Lenora Helm Duo. 12/21–24, 26: Teri Thornton Duo. 12/28–1/2: Pianist Kirk Lightsey with Cecil McBee on bass and Marcus Belgraves on trumpet. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 12/19: Dave Chappelle, Kevin Brennan, and Jeff Lifshultz. 12/21, 28: Open Mike with Helen Keaney. 12/22–26: Dave Attell, Walli Collins, and Rich Francese. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 12/17–21, 28 at 8: Caroline's Showcase. 12/22, 23, 27 at 8, 12/26 at 8 and 10:30: John Mulrooney. 12/24 at 8: Matzo Ball Bash. 12/29, 30 at 8: Gilbert Gottfried. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Vigínia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/20: Jim Labriola, Rev. Bob Levy, Darrell Hammond, Al Romero, Kent Kasper, Danny Curtis, and Scott Bruce. 12/21–27: Johnny Lampert, Richie Gold, Al Romero, Kent Kasper, Mike Eagan, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg, Sun.–Thu. from 9, Fri. at 9:15 and 11:15, Sat. at 8:30 and 11. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 12/16, 23: Comedy-magician Imam and magician Meir Yedid. 12/17, 24: Magician Eric DeCamps, comedy-magicians Imam and Professor Baxter with pianist Rich Sanders. 12/18, 19: Magician Rocco, comedienne Leslie Duncan, guitarist Guy Davis and pianist Rich Sanders. 12/22, 29: Comedy-magicians Imam, Mark Mitton and Margaret Steele. 12/26: Magician Rocco, comedienne Nancy Redman, guitarist Guy Davis and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

NEW YORK COMEDY CLUB—915 Second Ave., bet. 48th–49th Sts. (Second Fl.) (888-1696). 12/18, 19 at 9 and 11:30: Mike Sweeney, Debbie Kasper, Stu Trivax, Otto and George. **AE,CB,DC,MC,V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/20: Jonathan Katz, Mike Sweeny, Dan Wilson, and Jim David. 12/22–27: Jeff Stilson, Brian McFadden, Rich Ceisler, and Rick Corso. 12/29–1/3: Susie Essman, Joe Mulligan, Judy Gold, and Wally Collins. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Thu.–Sat. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Trio Romano, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 12/19: Danzig. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 12/20, Tue.–Sat. at 8, Sun. at 7: *Casino Paradise* cabaret opera featuring Timothy Nolen, Michael Hume, Joanne Lessner and Alix Korey with pianist Joshua Rosenblum. Through 12/20, Tue.–Sat. at 10:15, Sun. at 9:15: Melba Moore with *Songs My Mother Taught Me.* **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/16: Susan Galardi; Jon Andersson and Greta. 12/17: Bob Garber; Maggi-Meg Reed; Pamela Shafer; Ron Torres. 12/18: Michael Elam; After Hours Comedy Troupe; Pete Noble; Jullee and Band. 12/19: After Hours Comedy Troupe; Nyann Hurst; *The Heat Is On* with Quinn Lemley; After Hours Comedy Troupe; *Honky Tonk Blues,* a musical tribute to Hank Williams. 12/20: After Hours Comedy Troupe; *Murder and Mistletoe,* musical. 12/22: *La Commedia Del Sangue,* vampire theatre. 12/23: Jon Andersson and Greta. 12/28: Patrick Jude and band. 12/29: Tara Lucano; *La Commedia Del Sangue,* vampire theatre. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/16: Merry Christmas, Happy Hanukkah or Whatevuh!, comedy. 12/17: Kevin Crawford; Blue Collar Guys. 12/18: Broken Lizard; *Other People,* muscical revue; Stars of Tomorrow Auditions. 12/19, 26: Gotham City Improv.; No Time Players; Bingo With Flossie. 12/20: 5 Fine Lines. 12/21: Stars of Tomorrow Finals. 12/22, 29: Debra Barsha's *Go To Your Room.* 12/23: The New School Revue. 12/28: Stars of Tomorrow Comedy Round-Up. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/16: Yanna Avis; Marleen Menard. 12/17: Yanna Avis; A Girl, A Guy and the Bow Tie. 12/18: Kate Ostrow; Miss Coco. 12/19, 26: Ricky Ritzel; Annie Hughes. 12/20, 27: Ruby Rims and Friends with *Teddycare.* 12/21: *Monday In The Dark With George,* George Winters Revue; Joanne O'Brien. 12/22, 29: Stephen Sammeth; Jeremy Schoenfeld. 12/23: Steve Gilden; William Baldwin Young. 12/28: Joanne O'Brien. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/16: Dale Stine; John O'Brien's Utica Christmas. 12/17: Steve Stavola; Parker Hill. 12/18: Laura Teller; Linda Gelman and Carol Schindler. 12/19: Lynn Ross; Tommy Femia as Judy Garland. 12/20: Anthony. 12/21: Scott Traudt and His Ladies "Just Us"; John O'Brien's Utica Christmas. 12/22: J.Q. and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/16: Diahne Grosjean with pianist Robert Lindner; *Miss Ginger Snap* with pianist Ricky Ritzel. 12/17: Diahne Grosjean. 12/18: Maggie Charles and Mark Andersen in *And The Waltz Goes On.* 12/19: Judy Kreston and David Lahm with *The Things We Did Last Summer.* **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/2, Tue.–Sat. at 8 and 10:30: *Make Someone Happy! The Jule Styne Revue,* starring Ann Hampton Callaway, Gregg Edelman, David Garrison, Dolores Gray, Kay McClelland, Jay Leonhart and William Roy. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 12/20 at 8 and 10:30: Season Finale with Hildegarde! **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 12/16 at 10:30: Ralph McCain for EFA. 12/17, 18 at 10:30: The City Singers. 12/20 at 10: Sarah Knapp for EFA. 12/21 at 8: The Singing Experience; The Billy Porter Christmas Show for EFA at 11. 12/22 at 11: The Billy Porter Christmas Show for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 12/19, 26: Nat Jones Trio. 12/21: Screamin' Rachael's Speakeasy. 12/23: Pat O'Leary Duo. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m.
AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Every Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Ronny Whyte. Every Mon., singer-pianist Kurt Wieting takes over.
AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m.
AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun.
AE, CB, DC, MC, V.

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m.
AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m.
AE, CB, DC, MC, V.

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays every Mon.–Fri. from 8–midnight; Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30.
AE, CB, DC, MC, V.

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BOBO'S CAFE—444 W. 42nd St. (643-0444). Pianist Larry Woodard plays every Tue., Thu. and Sat. from 8:30–12:30 a.m. Wayne Hosford plays Wed. and Fri.
AE, MC, V.

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m.
AE, MC, V.

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Mediterranean restaurant with singer-pianist Andy Farkas every Tue.–Sat. from 8:30–1 a.m.
AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-painist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes. Music from 6–11.
AE, CB, DC, MC, V.

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri.
AE, DC, MC, V.

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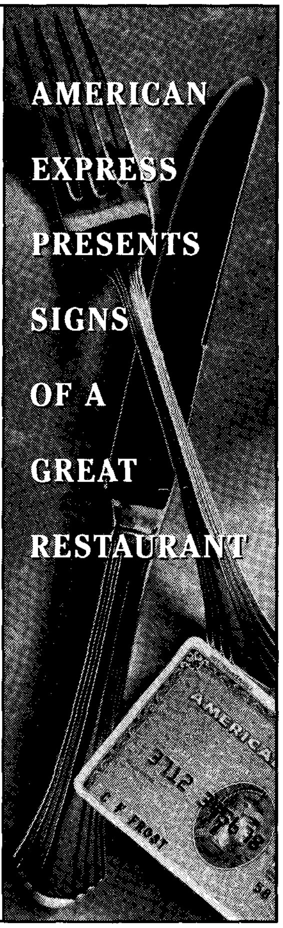

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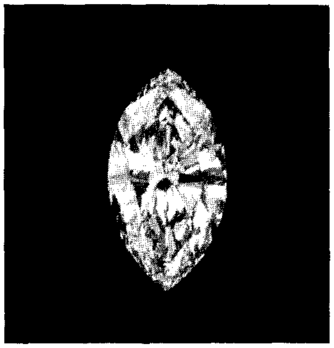

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COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM

Wed., Dec. 16

2:00/WNCN—Glazunov: Cto. for Violin in a.

WNYC—Wiren: Serenade for Strings.

3:00/WNCN—Vivaldi: Cto. for Two Violins and Two Cellos in D.

WQXR—Brahms: "Variations on a Theme by Haydn."

4:00/WNCN—Boccherini: Cello Sonata in G.

WQXR—Enesco: Romanian Rhapsody.

5:00/WNCN—Dvorák: Romance in f.

WQXR—J.C.F. Bach: Sinfonia in B-Flat.

6:00/WNCN—J.C. Bach: Wind Sym. No. 3 in E-Flat.

7:00/WNCN—Telemann: Cto. for Two Flutes in D.

WQXR—Bizet: Sym. in C.

8:00/WNCN—Mozart: Cto. for Piano No. 6 in B-Flat.

Thu., Dec. 17

2:00/WNCN—Haydn: String Qt. in B-Flat.

WNYC—Bloch: *Baal Shem.*

WQXR—Debussy: *Suite Bergamasque.*

3:00/WNCN—Vivaldi: Cto. for Violin No. 12 in b, "La Cetra."

WQXR—Schubert: Rondo in A for Violin and String Orch.

4:00/WNCN—Strauss: Serenade for Winds.

WQXR—Ravel: *Le Tombeau de Couperin.*

5:00/WNCN—Beethoven: Rondo No. 1.

WQXR—Fasch: Two Horn Ctos. in D.

6:00/WNCN—Abel: Cto. for Piano in G.

7:00/WNCN—Vivaldi: Cto. for Flute in D.

WQXR—Tchaikovsky: Serenade for Strings in C.

8:00/WNCN—Haydn: String Qt. in E-Flat.

Fri., Dec. 18

2:00/WNCN—Bridge: *The Sea.*

WNYC—Dvorák: *The Golden Spinning Wheel.*

WQXR—Britten: *Simple Symphony.*

3:00/WNCN—Bach: Cto. in g.

WQXR—Liszt: Piano Cto. No. 1 in E-Flat.

4:00/WNCN—Vivaldi: Cto. No. 12 in E.

5:00/WNCN—Mozart: Sym. No. 9 in C.

WQXR—Mozart: Sym. No. 6 in F.

6:00/WNCN—A. Scarlatti: Cto. for Recorder in a.

7:00/WNCN—Albinoni: Cto. in g.

WQXR—Brahms: Sym. No. 3 in F.

8:00/WNCN—Dohnányi: *Variations on a Nursery Song.*

Sat., Dec. 19

1:00/WNCN—Beethoven: String Qt. in F.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Tchaikovsky:** *Eugene Onegin.*

2:00/WNCN—Hummel: Viola Sonata.

3:00/WNCN—C.P.E. Bach: Sym. No. 1 in D.

4:00/WNCN—Mozart: Cto. for Flute No. 2 in D.

5:00/WNCN—Ravel: Cto. for Piano in G.

6:00/WNCN—Haydn: Cto. for Oboe No. 1 in C.

WQXR—Beethoven: Sym. No. 7 in A.

7:00/WNCN—Vivaldi: Cto. for Violin No. 11 in c, "La Cetra."

8:00/WNCN—Rubinstein: *Don Quixote.*

WQXR—The Cleveland Orchestra. Christmas music.

Sun., Dec. 20

1:00/WNCN—Chicago Symphony Orchestra. **Strauss:** Sym. Fantasy on "Die Frau ohne Schatten."

WQXR—Mendelssohn: Violin Cto. in e.

3:00/WNCN—Goldmark: *In Springtime.*

4:00/WNCN—Poulenc: *Les Biches.*

5:00/WNCN—C.P.E. Bach: Cto. for Harpsichord in g.

6:00/WNCN—Mozart: Cto. for Three Pianos in F, "Lodron."

7:00/WNCN—Paganini: Sonata Concertata in A.

8:00/WQXR—"Sunday Night Opera House." **Debussy:** *Pelléas et Mélisande.*

Mon., Dec. 21

2:00/WNCN—Beethoven: Violin Sonata No. 4 in a.

WNYC—Elgar: Intro. and Allegro.

WQXR—Gounod: Petite Symphonie in B-Flat.

3:00/WNCN—Rossini: *William Tell.*

WQXR—J.C. Bach: Harpsichord Cto. in G.

4:00/WNCN—Vivaldi: Cto. for Flute in c.

WQXR—J. Strauss Jr.: *Emperor Waltz.*

5:00/WNCN—Cherubini: *Anacréon,* Ov.

WQXR—Beethoven: *Coriolan Overture.*

6:00/WNCN—Mozart: Divertimento for Winds in F.

7:00/WNCN—M. Haydn: Sym. in E-Flat.

8:00/WNCN—Mozart: Cto. for Piano No. 16 in D.

Tue., Dec. 22

2:00/WNCN—Marsh: Sym. No. 6 in D.

WNYC—Mozart: Sym. No. 28.

3:00/WNCN—Vivaldi: Cto. for Violin in g.

4:00/WNCN—Mozart: Sym. in D.

WQXR—Schubert: Sixteen German Dances for Piano.

5:00/WNCN—Gottschalk: *Cakewalk.*

WQXR—Dvorák: Prague Waltzes in D.

6:00/WNCN—Vivaldi: Cto. for Two Violins in B.

7:00/WNCN—J.F. Fasch: Sinfonia for Strings in A.

8:00/WFUV—"A Box at the Opera." **Janácek:** *Jenufa.*

WNCN—Haydn: Cto. for Trumpet in C.

Wed., Dec. 23

2:00/WNCN—Telemann: Suite for Three Oboes in C.

WNYC—Devienne: Flute Cto. No. 7.

WQXR—Debussy: *Children's Corner Suite.*

3:00/WNCN—Vivaldi: Cto. for Two Violins in G.

WQXR—Tchaikovsky: Piano Cto. No. 3 in E-Flat.

4:00/WNCN—Naumann: *Amphion,* Ov.

WQXR—Gershwin: *Porgy and Bess.*

5:00/WNCN—Bonporti: Cto. No. 5 in F.

WQXR—Mozart: Sym. No. 13 in F.

6:00/WNCN—Bach: Trio Sonata No. 6 in g.

7:00/WNCN—Offenbach: *Kakadu,* Ov.

8:00/WNCN—Bax: Sinfonietta.

WQXR—"Live From the Metropolitan Opera." **Donizetti:** *L'Elisir d'Amore.*

Thu., Dec. 24

2:00/WNCN—Haydn: Sinfonia Concertante in B-Flat.

WNYC—Ravel: *Mother Goose.*

WQXR—Prokofiev: *Winter Bonfire.*

3:00/WNCN—Telemann: Cto. for Three Oboes in B-Flat.

WQXR—Saint-Saëns: Cello Cto. No. 2 in d.

4:00/WQXR—Haydn: Sym. No. 96 in D, "Miracle."

5:00/WNCN—Vivaldi: Chamber Cto. in D.

WQXR—Delius: *Sleigh Ride.*

6:00/WNCN—Nicolai: *Christmas Overture.*

7:00/WNCN—Tchaikovsky: *Nutcracker Suite.*

8:00/WNCN—Telemann: Festive Suite in A.

Fri., Dec. 25

2:00/WNCN—Haydn: Cassation for Lute and Strings No. 6 in C.

WQXR—Christmas music.

3:00/WNCN—Liszt: *The Christmas Tree.*

4:00/WNCN—Manfredini: Cto. No. 12 in C, "Christmas."

5:00/WNCN—Corelli: Cto. Grosso No. 8 in g, "Christmas."

6:00/WNCN—Monteverdi: *Christmas Vespers.*

7:00/WNCN—Tchaikovsky: *Nutcracker,* Divertissement.

8:00/WNCN—Hanson: *Dies Natalis.*

Sat., Dec. 26

1:00/WNCN—Telemann: Cto. for Recorder and Flute in e.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Janácek:** *Jenufa.*

2:00/WNCN—F. Benda: Cto. for Flute in e.

3:00/WNCN—Handel: Trio Sonata in B-Flat.

4:00/WNCN—Bach: Cto. for Harpsichord No. 3 in D.

5:00/WNCN—Mozart: Cto. for Piano No. 11 in F.

WQXR—Brahms: Sym. No. 2 in D.

6:00/WQXR—Holst: *The Planets.*

7:00/WNCN—Vivaldi: Cto. for Piccolo in a.

8:00/WNCN—Krommer: Wind Octet in E-Flat.

WQXR—The Cleveland Orchestra. **Puccini:** *Tosca.*

Sun., Dec. 27

1:00/WNCN—Chicago Symphony Orchestra. **Haydn:** Sym. No. 104 in D, "London."

WQXR—Tchaikovsky: Violin Cto. in D.

2:00/WNYC—Field: Three Nocturnes.

3:00/WNCN—Chabrier: *Gwendoline.*

4:00/WNCN—Bach: Brandenburg Cto. No. 1 in F.

5:00/WNCN—Haydn: Cto. for Violin in A.

6:00/WNCN—Mendelssohn: Cto. for Violin and Strings in d.

7:00/WNCN—Vivaldi: Cto. for Bassoon in e.

8:00/WQXR—"Sunday Night Opera House." **J. Strauss:** *Wiener Blut.*

Mon., Dec. 28

2:00/WNCN—Mozart: Sym. No. 29 in A.

WNYC—Prokofiev: Cello Sonata.

WQXR—Tchaikovsky: *Swan Lake Suite.*

3:00/WNCN—Haydn: Sym. No. 11 in E-Flat.

WQXR—Haydn: Sym. No. 59 in A, "Fire."

4:00/WNCN—Nicolai: *Knight Templar Overture.*

5:00/WNCN—Telemann: Suite in b.

WQXR—Grieg: *Sigurd Jorsalfar.*

6:00/WNCN—Vivaldi: Cto. for Violin No. 5 in A, "La Stravaganza."

7:00/WNCN—Frederick the Great: Recorder Sonata in B-Flat.

8:00/WNCN—Elgar: *King Arthur Suite.*

Tue., Dec. 29

2:00/WNCN—Giuliani: Sonata for Violin and Guitar.

WNYC—Dvorák: *Carnival Overture.*

WQXR—Stravinsky: *The Fairy's Kiss.*

3:00/WNCN—Beethoven: Piano Qt.

WQXR—Copland: *Rodeo.*

4:00/WNCN—Vivaldi: Cto. for Bassoon in a.

WQXR—Mozart: Horn Cto. No. 4 in E-Flat.

5:00/WQXR—Vivaldi: Lute Cto. in D.

6:00/WNCN—Telemann: Cto. for Trumpet No. 4 in D.

7:00/WNCN—Mendelssohn: *Son and Stranger.*

8:00/WNCN—Haydn: Lute Qt. No. 8 in D.

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Continued from previous page.

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Continued on next page.

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Successful Businessman—Italian-born, Ivy MBA. No kids. Handsome, young 48, 6', slim, romantic, adventurous, world traveler. Healthy body/mind. Likes water sports. Resides NY/Bahamas. Seeks attractive, trim lady under 40. Asian/Latin, airline career a plus, who is warm, independent, communicative, professional, athletic, living anywhere, to share exciting life. Photo. 2404 ✉

Can You Two-Step?—Attractive, fun, 35, CEO, seeks city slicker with country values. If you are sophisticated, successful, and have that NYC drive and spirit, but live by the values, sweetness, humor and heart of the country, then send note and photo for relationship/marriage. 7296 ✉

Genuine, Handsome—Successful business owner, financially secure, seeks slim, sane, sultry, somewhat sassy, totally classy, professional Jewish lady, 27-35, to share NYC nightlife, exotic travel, romance - each other. Note/photo. 7319 ✉

Jean-Luc Seeks Beverly—Starship Captain, 40, brave, cerebral, handsome, humorous, passionate, etc., seeks petite, brainy, beautiful female Earthling for permanent promotion to status of "Number One" (best friend and lover). No Ferengi, Q's, Romulans or smokers. Starfleet records and recent photo required to "make it so" (will exchange). 7289 ✉ ☎

Dynamic Renaissance Man—CEO of private investment company, 35, 6', extremely handsome, charming, bright, witty and incurably romantic. I'm also affluent and world traveled, with a taste for the arts and a fantastic sense of humor. I seek a substantial relationship with my female counterpart who is wonderfully beautiful and intelligent - a passionate woman who feels good about herself and who would like to share the best life has to offer. Don't hesitate. 7182 ✉

Bright, Handsome Professional—40, 6', seeks lady, 28-40, with beauty, brains and a warm heart. Photo please. 4228 ✉

Charming, Fun-Loving Woman—Jewish, mid 30s, attractive, loving, warm, witty, intelligent, sincere, secure, successful entrepreneur, sensual, athletic, down-to-earth - seeks cuddly counterpart for marriage/family. 2574 ✉ ☎

Holiday Romance To Last A Lifetime!—Hoped for by dynamic, super-successful, internationally known, innovative surgeon/scientist with much warmth, GQ looks - very fit, muscular, 30s, slim, tall. Lives life with passion, courage, humor, joy for helping others. Seeks a very bright, loving, sexy woman with depth - under 39, for a dream life of laughter, love, commitment. No reply without photo. 4275 ✉

Dearest Santa—Although I have never written to you before, I truly believe in you. This naughty but nice, 5'8", white female, Manhattan sexy rehead, well-traveled, financially independent entrepreneur, gourmet cook, with a passion for life, would very much like to be on your Christmas list. I know how busy you are, but please take time out to look for the following special package for me: 6' plus, 38 plus, healthy of mind and body, upbeat personality a must, sexy, romantic, passionate, successful, affectionate, very active gentleman. Merry Christmas - and I promise milk and ginger cookies. Note/phone a must. Photo optional. 4233✉☎

Particularly Pretty—Polished, playful Manhattanite (slender, sensuous, blue-eyed brunette, 5'2", mid 40s), who is an award-winning professional with stable, practical temperament - seeks solid, savvy, sincere, gentle man with good sense of humor. 4264 ✉

Your Greatest Adventure—Is about to begin. 31, 5'10", Jewish Wall Street superstar, compassion, perception, sense of humor, adventurous, undefeatable spirit and health-conscious love of ice cream all come with the package. I seek a bubbly adventuress to protect, to put jewels on her, to travel the world with and be spoiled by. Note/photo/phone. 4232✉

Very Attractive—Long blond hair, green eyes, slender, fun-loving, friendly and warm, professional female. Enjoys sports, travel, business, film and quiet times. Seeks fit, professional, outgoing Jewish male, 32-42, who's fun and honest, with a touch of class. Photo a plus. 7311 ✉ ☎

Had Enough Dates? Me Too!—Slim, attractive Wall Street exec, Jewish, 30s, seeks handsome, accomplished Jewish male, 38-48, to rescue me from this crazy singles scene. Photo. 2596 ✉ ☎

Successful, Entrepreneurial—Divorced, white Christian male, 49, blue eyes, blond hair, 175 lbs, 5'10", nonsmoker - looking for someone with or without children who has her own interests and may be into travel, beach, boating, dining in or out, family and friends, gardening, NYC and LI, looking to develop a relationship. Note/age/phone. 4169 ✉

Of Spirit—This time I'm living in Vermont with my two young sons, ages 3 and 5, in a large house surrounded by mountains and trees, deer and sometimes the coyotes. Right now it's snowing. I am 42, have long blond hair, blue-green eyes, 6', 170 lbs, beautiful to look at and gentle to know. I seek my wife and a mother to my boys. Look inside yourself and ask the great spirit. Photo/note/phone. POB 125, Waitsfield, VT 05673.

Beauty, Brains, Class—38, 5'6", slim, seeks handsome, sophisticated, loving gentleman for happily ever-after. 2604 ✉

Warm, Witty, Wonderful To Be With—Natural beauty, with green eyes and slender hourglass figure - smart, sweet, sensual, stable, fun, upbeat. Loves the outdoors, dogs, arts, good times with friends. Jewish - you need not be. Seek one very special, bright, caring man, mid 30s-40s, ready for love and marriage. 7322 ✉ ☎

A Great Guy—Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful, fun, intelligent, diversified interests, 30, 5'10", healthy athletic build. Seeks funny, beautiful female complement, 23-30, nonsmoker - for happily ever-after. NYC resident. Please send letter and recent photo (a must) - I will reciprocate. Believe me, this experience is as weird for me as for you. Thanks. 7324 ✉

Sorta Charming Manhattan Guy—No longer afraid of the "M" word, ready to share his Grey Poupon with a cultured, aware, attractive, slim, unpretentious, non/ex-puffer, somewhat whimsical, who can even wear eyeglasses - unencumbered 30-plus woman who is sensitive, enjoys the performing arts, good food served with style, conversation and laughter with friends, music or just quiet times... Considerate bachelor, lawyer/businessperson who has a two open tickets to Paris, overbuys through catalogs, a lot of greying hair at the temples - 5'10", fit, very easy on the eyes (blue), and look (and act) much younger than my 56 chronological years. How's a note/photo sound? 4189 ✉

Pianist—30s, fit, loves karate, beach, laughing. Seeks female. Photo. 4238✉ ☎

I'll Make You Laugh All Evening—And I'll help you relax. Super-successful businessman with multiple artistic achievements is looking for a slim, sensuous, super lady under 45. I am warm, attentive, devoted - and quite wealthy. Just tell me what you want! If you are the right woman, I'll offer you the best of everything, including future and commitment. By the way, I love children. Evening telephone and recent photo a must. 4241 ✉

Urge To Merge—Be the one, the only one, who takes my breath away, who sweeps me off my feet, the one who makes me say "I'm so glad I found you." It's no lie, but I'm a guy with a heart made of gold, who seeks a woman to chance a new romance and be together as we grow old. Is there a girl, 28-35, out there for this athletic, romantic, 37-year-old, Jewish attorney? Photo a must. 2349 ✉

Affectionate Professional—34, handsome, romantic, seeks attractive, devoted, marriage-minded Jewish female, 24-45, for lots of love. Phone/photo. 4269 ✉ ☎

A Gem—I'm told. Friends wonder why I'm enjoying myself solo. Place an ad, they say...you're desirable, attractive, bright, energetic - step out, have fun, meet a guy! So, here I am: a NYC woman, early 50s - seeks man who enjoys the arts, for a powerfully synergistic relationship, 50 plus. Note/phone/photo. 7267 ✉ ☎

Aspen Or NY?—Classy blond designer with beauty, brains and passion for fitness (expert skier, tennis) - seeks handsome man, 42-52, with positive energy, worldly attitude and emotional awareness to share world-class fun and future. 4276 ✉ ☎

Attention!—Warm, attractive female, 22-29, sincere Jewish male, 5'10", 29, will sweep you off your feet. Enjoys sports, music and dining out. Photo. 4277✉ ☎

Attractive Black Female—Seeks companion, preferably black and 40s, for the holidays and beyond. If you enjoy business/social affairs, are comfortable and good-looking in black tie or jeans, are conversant and professionally successful, with a sense of humor, this high-energy, well-educated, world-traveled, fit, 5'4" business exec who also loves to laugh and have fun, hopes you'll take a chance and write. Tennis a plus. NJ okay. 2563 ✉ ☎

Dangerously Addictive!—Pretty, slim, shapely Jewish professional, smart and savvy, seeks tallish, witty romantic, 45-52, who's handsome, accomplished, worldly and playful...for love, laughter and the occasional chocolate fix. Photo. 4242✉☎

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Attractive, Witty—54-year-old ex-high school English teacher, still in good shape, desires compatible, cultured, middle-aged gentleman, preferably Jewish or Italian, with grown children and a big family I can meet and join. Goal: love, marriage and happiness. 7302 ✉ ☎

The Real Thing—Warm, beautiful blond, early 30s, travel journalist, seeks tall, marriage-minded professional. 4236✉

Blond, Beautiful And Brainy—Divorced, white Christian female, 38, 5'6", with a child, aggressive, financially secure business executive - in search of intellectual, attractive, stable, financially secure Christian male, 35-45. I enjoy city fun but have strong country ties. Looking for a giver not just a taker, because I have a lot to give. If you fit the need, show some speed and write. Photo is a must. Union County, NJ area. 2568 ✉

Slim, Attractive, Caring Widow—Professional, Westchester, seeks gentleman, 56-68, to share theater, concerts, travel and all the warmth and cherishing tomorrow holds. 7278 ✉

Businessman—6', 40, thin, mustache, blue eyes - seeks sensitive, caring, shapely, red-haired, leggy Jewish lady. 7316 ✉ ☎

On My Own—In business. But looking for the right partner in life. Upbeat, green-eyed lady seeks tall, music-loving man, 40ish, for keeps. 4271 ✉

Unending Bliss—Handsome, wealthy, affectionate, Catholic, 42-year-old man with a broad range of interests, seeks a marriage- and family-minded woman (30-35) of true beauty, sophistication, creativity and sincerity. Aren't you aching to fall in love? I know I am. Let's live our dreams together. No smoking. Note/photo a must. 7263 ✉

Darling DDS—36, 6', trim, seeks Jewish gal, 26-32 - MD, DDS, JD, professional. For love, marriage, family. 4224 ✉ ☎

Handsome, Sensitive, Warm—Charming, athletic professional, 'Seinfeld' fan (actually Kramer), with NYC and country homes, seeks a special woman, 27-35, who's open-minded, good-looking, with a sense of humor and heart of gold. Photo, please. 2558 ✉

Vermont Sculptor Missing Mate:—The city is getting tired for you, a woman who has done all that it can offer - at least twice. With your freelance mentality, would you enjoy doing your work in the country? I left NYC at the peak of my first career, 20 years ago. It's a good life - but it should be shared with a friend, companion, lover who is bright, independent, attractive, slim, 43-50, and ready for a serious change in her life. I'm mentally/physically 50 but was born in 4/29. Send your letter and a current photo to: POB 350, Chester, Vermont 05143.

Desired: Jewish Gentleman—Kind, loving, intelligent, articulate - for marriage and family. Me: desirable, 38, divorced, multifaceted, passionate and communicative, auburn curls, blue eyes, warm and giving. 7277 ✉

Down-To-Earth Guy—39, tall, professional, financially secure, prefers simple pleasures of Irish music and bicycling to Aspen and Hamptons. Seeking compatible lady, 22-38. 2590 ✉ ☎

Dream Girl Come True—Very nurturing, laughing, beautiful, passionate, slim, petite editor/artist, Jewish, 38. I will cook your favorite meal and be your soul mate in the range of life's activities, marriage and children. You are 35-45, charming, good-humored, attractive, successful, with a good appetite for life. Photo appreciated/note. 4273 ✉

Gay White Male Physician—Age 50. Attractive, witty and sartorially splendid. Interesting and far more diverse than most MDs. Looking for professional male, 40-50, seeking friendship and possible relationship. Note/phone. 2535 ✉

Avid Motorcyclist—Feminine, professional, Jewish, 30s. Enjoys humor, spontaneity, hiking, movies, cooking and adventure. Seeks a loving male companion who appreciates speed, curves, intelligence and independence. 7285 ✉

French-Born—Beautiful, professional woman - I am 5'6", trim, early 50s - but look much younger. I am hoping to meet a sensitive, passionate, accomplished Jewish man (48-60) for an intimate, loving, exciting relationship. Nonsmoker. Note/photo, please. 7288 ✉

Lovely Jewish Mom/Attorney—Successful, slender, athletic, 30s, seeks male Jewish counterpart. 2572 ✉ ☎

Gay White Male—33, 6', 185 lbs, handsome, masculine, successful, athletic and sincere East Sider seeks relationship-oriented professional, 35-50. My interests include golf, tennis, reading, theater, travel, dining out and the beach. Must be masculine, fit, honest and drug-free. Photo/phone. 7275 ✉ ☎

Live From Lincoln Center—Gorgeous, slender, talented and witty musician with interests in fitness, travel and culture, seeks an upbeat, successful, loyal and loving man, 38-50, for laughter, romance and commitment. Phone/photo. 7315 ✉

Creative Designer—36, female, slim and athletic, looking for intelligent Jewish male, mid 30s-40s, who loves his work and truly enjoys life. Photo, please. 2607 ✉

No-Frills Ad—Handsome Jewish professional, 6', educated and caring, seeks very pretty counterpart, 26-34, for relationship. Frills later! Photo. 4192 ✉ ☎

Missing Ingredient—Handsome NJ corporate attorney, 38, 6'1", 185, blue-eyed mensch who loves to cook, dine and work out, sports and laughter, seeks a very pretty, witty, slim, classy, nonsmoking, career- and family-minded Ms. Right, any religion, to complete the recipe. Photo/phone, please. 2557 ✉

Return To Sender—Very feminine, great-looking Wall Street exec. 39, 5'6", athletic, in very good shape. Voted Ms. Normal Tri-State Area 1992! You are a man who is equally happy with himself and is ready for a meaningful relationship. Photo please - will exchange. Will return postage if not thoroughly satisfied! 2584 ✉

Very Attractive Jewish Woman—Of substance - 49, 5'5", varied interests. Seeks quality man - successful, zest for life. Note/photo. 7270 ✉

Style/Dignity—Very attractive, classy, considerate lady. Loves travel, theater, music, good restaurants; is involved in life, work and family. Would like to meet a classy gentleman (48-60) to share the beauty of life and the pleasure of each other. Note/photo appreciated. 2573 ✉

Fifth Avenue Lady Art Collector—Pretty blond with uptown and downtown life style seeks 48-plus, tall Wall Street type. Handwritten note and photo please. 4239 ✉

Pretty, Offbeat, Aware Female—39, 5'9", has ironic wit and aesthetic bent, seeks tall, like-minded male. 4251 ✉ ☎

Bubbly And Effervescent Italian Lady—Who loves romantic dinners, dancing and the New York Rangers, seeks gentleman, 28-38, to share in a bit of the bubbly. Note/photo/phone. 7298 ✉

Looking For—Very attractive, slender Jewish widow, 55-60, by financially secure gentleman, for company and more. Photo and bio a must. 4249 ✉

Tall, Dark, Handsome Attorney—Jewish (you need not be), divorced, 44, 6'2", 185 lbs - nonsmoker. Seeks tall, slim, attractive professional female, also a nonsmoker, 28-38, for serious relationship - animal lover and sports fan a plus, Westchester, Rockland and North Jersey okay. Note, phone and recent photo a must for reply. 4219 ✉

Sharp-Witted, Strikingly Pretty—Jewish woman, talented professional, independent, sensual 40s - seeks mate. 7292 ✉

Rare Find! Manhattan—Smart, svelte, fit, attractive, delightfully warm Jewish widow - entrepreneur with varied interests: city life/country weekends/travel. Classy style with casual bent. Seeks successful 60ish man, nonsmoker, who enjoys the arts, music, theater, reading, walking, films, family and fitness - sensual, smart, nice, fun and free to share zest for life. 2603 ✉

Cute, Dynamic Brunette—With captivating smile - petite, successful, athletic, bright, with good family genes. Seeks nonsmoking Jewish male, 35-42, 5'10"-6'2", well-educated, successful, trim and honest. Photo necessary. 4231 ✉

I Need A Break From Entrepreneuring—I'm ready to spend some time with a together guy. I am in my 40s, tall, attractive, vibrant and definitely fun to be with. Passionate, kind and caring - loves life, sports and the great outdoors. I am looking for a male counterpart. Note and photo please. 7243 ✉

Warm Home, Children—38, Christian, handsome, Irish-German, soft-spoken gentleman, blond/blue, divorced, 5'10", athletic build, traditional Midwestern values, family-oriented, financially secure, educated. Photo appreciated. 4267✉☎

Choice He, 58—Seeks funny, political, Jewish no-smoke Ms. POB 171, NY 10028.

A Professional Man—In his 30s, looking for a woman who is professional, knows what she wants, culturally diversified, family-oriented, loving, and enjoys a night out as well as being home. 1615 ✉

Very Shy Japanese Businessman—32, 5'6", banker. Seeks sophisticated lady, 25-40, who enjoys Manhattan night life. If you would like to add something new to your life, please contact me. Photo a must. Blond a plus. 4245 ✉

All-Around Woman—Dynamic, spontaneous, full of life, good sense of humor, open-minded, down-to-earth, attractive, elegant, young 60ish, professional. Interests include opera, world travel, fluent in several languages. Seeks slim, cultured gentleman, under 70, with traditional values. 4255 ✉

All I Want For Hanukah—Is the right man to be my dinner companion, confidant, playmate, lover and eventually husband. Preferably mid 40s-early 50s. I hope this isn't like trying to find gold in a silvermine. I am a self-employed professional - intelligent, educated, spirited, somewhat inconoclastic, pretty, voluptuous, widow, 5'5", dark curly hair and eyes, American-born but often compatible with Europeans. 7256 ✉

Are You Home Alone, Too?—Very pretty, sweet, sexy lady, 30, 5'10", great legs. Loves movies, sports, music, 'Seinfeld.' Seeks tall, handsome, athletic, intelligent, nice guy, 28-38, with sense of humor and adventure, to share in friendship, romance and more. Photo. 2560 ✉

Attractive, Ivy-Educated Attorney—29, 5'4", Jewish, seeks tall, attractive, intelligent, refined and well-educated, professional Jewish male, with good sense of humor and high personal standards, and believes she can offer the same qualities. Note/photo. 7320 ✉

Fabulous Man—Tall, handsome, successful, easygoing, Jewish, 45, seeks extremely attractive, slender/buxom woman, 28-40, with smarts. Photo. 7314 ✉ ☎

Feisty, Fit, Fabulous—49, 5'7", deep brown eyes, dark long wavy hair. Savvy, spirited "gem" - strong, with sparkle and fire, multifaceted. Seeks close-fit setting that will not tarnish with age. I want a man with what the Tin Man, the Scarecrow and the Lion wanted: a brain to match my intelligence, a heart with the capacity for compassion as well as love, and the courage to put your heart above your brain; someone who continues to achieve his goals while maintaining enthusiasm for the possibilities life has to offer. Age unimportant. Photo, please. 2547 ✉ ☎

Black Professional Woman—36, seeks man who likes old movies, PBS, cartoons, NYC, travel, interesting places. 4237 ✉

World-Class Lady Professor—5'6", elegant, long-legged brunette, varied interests, great cook, Upper East Sider. Seeks best friend and lover - 50ish, cultivated, successful. Phone/note. 2570 ✉

Can A Man Over 55—Really look that good! Be that active! That interesting! I'm a Jewish widow who is all these and more, and will really appreciate you. 7305 ✉

City Gal Loves The Country Life—Seeks attractive, rugged, blue-collar type guy, 40 plus, who loves the outdoors, fishing, hiking, boating, laughing and loving in all kinds of weather. 2448 ✉

Classy CT Lawyer—Seeks his lady. Single Jewish male, 39, tall, handsome, financially successful and sensitive, seeks sweet Jewish lady for committed relationship, family. I enjoy traveling, shopping for decorative works of art. Looking for stylishly elegant, financially successful and cultured lady who is 5'4" plus, well-built but slender, between 30-38, and has car. Send note/photo/phone. 2281 ✉

Classy, Cultured, Curvy—Leggy lady, 5'7", trim, pretty, 44, erudite, with foreign flair, seeks classical music-loving, Jewish man, 40s. Photo vital. 4270 ✉

Country Boy—40s, nonsmoker, likes nature, music, cooking, beach, cuddling. Am John Ritter type - adventurous, sensuous, sensitive, happy, confident. Seeks Latin lady. Vitae/photo. 2597 ✉

Green Eyes, Great Smile—26, Jewish female seeks passionate, confident man. At number one law school, but husband and family come before career. 7303 ✉ ☎

Cute, Sexy, Blue-Eyed Blond—Without attitude, seeks down-to-earth guy, warm heart/looks, 28-40. Note/photo. 4263 ✉

Down-To-Earth Jewish Male—Seeks Jewish girl, 24-29 - romantic drives, shows, romantic dinners. If you're interested, send a note. Looking forward to hearing from you. 4250 ✉

Extremely Pretty - Elegant - Romantic—Slim professional, 43, 5'6", divorced, seeks well-traveled, intelligent gentleman, successful and emotionally secure, divorced or widowed (44-56) - for romance, chemistry and commitment. Photo/phone. 7286 ✉

Yuppie With Social Conscience—Female, mid 30s, attractive, sensitive, long-legged and intelligent, seeks sincere male, 30s-mid 40s, who's as comfortable in black tie as in jeans, enjoys reading in bed as much as attending a political rally, likes casual dining as much as exotic travel. Letter/photo. 7287 ✉

Handsome Attorney, 44—Seeks pretty lady. Photo. POB 659, NYC 10156-0601

Fireworks—Pretty, petite, 35, fun, slim, smart, Jewish, successful publishing career. Seeks upbeat, fit, secure, handsome man, 30s, to spark a romance. Note/phone. Photo a must. 2606 ✉

Friendship First...Then?—If you want to meet a warm, slim, pretty, professional Jewish woman, young 41; love music, arts, outdoors; are successful, caring...will it lead to more? Photo appreciated. 7279 ✉

Fun, Upbeat, Semi-Sane—Sexy, well-built, reader, traveler, Italian-American, 43, 5'10", looking for a woman with a sense of humor and a good heart. 4229 ✉

Head-Turner—25-year-old woman, blond and beautiful, looking for counterpart. Enough said! Photo a must. 7309 ✉

Heartaches Cured—Cardiologist, 39, white male, tall, slim, successful. Loves tennis, plays jazz piano. Catholic. Seeks nice woman to settle down with. Bio/photo. 2544 ✉

High-Energy Guy—Ivy, Wall Street, 6', 175 lbs. Quick to smile, loves music, travel, sports, theater. Looking for a super-fit, very attractive, intelligent woman (25-37). Note/photo/phone. 4262 ✉

Dynamic And Handsome—Tall, well-built Jewish male, 29, Columbia MBA turned entrepreneur - seeks warm, affectionate, slender Jewish female, 24-34, for friendship and much more. Photo/note. 4252 ✉ ☎

Handsome, Intelligent Attorney—30, who enjoys working out, dining out, etc., seeks very pretty, fit woman, 25-30. Phone/photo/note. 4246 ✉

Hi, You Beautiful Woman!—30s - looking for professional guy, 40s, for lazy weekends/black tie affairs, love, laughing, caring, commitment. Photo. 4283 ✉

Highly Successful, Attractive Physician—Interested in long-term relationship with equally attractive, sincere, fun-loving young woman between the ages of 28-38. Short bio and photo necessary. 2582 ✉

I Believe In—Forever. The '80s passed, having too good a time - and here I am 39 (young-looking), finally ready for Mr. Right. I'm very cute, optimistic and fun-loving. Photo/phone please. 4230 ✉

I Yearn For Intimacy—The sharing of things that matter: self, relatedness, home life, art, ideas. Male academician seeks trim lady (40-45). Photo. 2559 ✉

Dear Santa—All I want for Christmas is a best friend. She should be a playful, intelligent, honest, romantic, sharing person looking for a commitment - like myself. She should not be tall, dark and handsome (as I am), but willing to exchange photos. I'm 40, divorced. 2565 ✉ ☎

Interested In Playing?—This 29-year-old Jewish female enjoys sports (tennis to golf), travel (biking through VT to dining in Paris), days at the beach to nights in NY. Seeking Jewish male, 28-36, to team up with on and off the field. Send note, phone and photo. 2601 ✉

Ivy Lawyer/Entrepreneur—Young 33, handsome, fit, fun, caring, seeks Christian girl, under 30, exceptionally pretty, slim, bright, sincere. Note/photo. 2571 ✉

Let's Get Serious—Pretty, single Russian blond. Loves sports, music, travel. Seeks marriage-minded man, 40-up, to share a future. Note/photo. 7312 ✉

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Let's Travel The World—And local spots, too! Well-educated and traveled, fun, philosophical, attractive, Jewish (not religious) Manhattan businesswoman (38) - seeks professional man wanting idea-sharing, caring and family. You are 36-46ish, single or divorced, nonsmoker. Flexible on religion; shared values critical. Letter/photo please. 2546 ✉

LI Lady—42, looking for high-energy man. Loves skiing, riding, tennis, golf, boating and horse racing. 2566 ✉

Good Companion—Very attractive woman, 44, 5'2", slim, light brown hair, hazel eyes, publishing background, fine cook - desires long-term relationship with sincere, accomplished, loving man. Letter/phone. 7317 ✉ ☎

Long-Haired Brunette—With passionate green eyes - pretty, slim, 31, intelligent, warm and caring. Seeks honest, professional Jewish male with a heart of gold, to share a life filled with love and happiness. Note/phone/photo please. 4150 ✉

Marriage And Children—Are deeply desired by adorable, lively lady, age 41 - who looks about 28. A younger Catholic or Christian man is sought - between 28 to 38. You could be rich or poor. It does not matter. My financial situation is very good and secure. A really great guy is needed to start a family with me in 1993! Why not share love, life and little ones with a cute, energetic, devoted woman? Simply reply with a brief and truthful letter including your telephone number. 7272 ✉

Marriage-Minded MBA—Jewish male, 37, 6', 175 lbs, handsome, athletic, fun, loves to cook. Seeks a smart, sexy, warm, self-confident, nonsmoking female professional, 25-37, for relationship based on friendship, commitment and chemistry. Photo/note. 2595 ✉

Never Gets Headaches—Attractive, slim, sophisticated, fun-loving female advertising exec seeks tall, handsome Jewish male (40s plus), who has a good sense of humor, is affectionate, sensual, financially secure (as I am) and upbeat, to enjoy dining, theater, movies, opera, ballet and more together. Note and photo please. 4282 ✉

New Year - Let's Start It Together—You: special male, 60 plus, who enjoys travel, theater and good conversation with this warm, caring, lovely lady. Note. 2602 ✉

Handsome, Successful Jewish Male—32, 5'9", 160 lbs. Full-time professional, part-time actor, shy offstage. Seeks well-read, above-average in appearance, discriminating female, 25-32, to share it all - from romantic fireplaces to Broadway theater to sunny convertibles. Religion open. Photo helpful; will exchange. 2588 ✉ ☎

Newly Available Edition—Won't Last Long. Vibrant beauty, well put-together physically, emotionally and intellectually; 40-year-old, professional Jewish woman and mom; a great friend and listener. Seeks tall, handsome, fit, successful Jewish man, to 40 years, who likes who he is, likes to talk, laugh and be romantic. Photo optional. 4260 ✉

Nice Person: Jewish Dentist—Lasting, committed, sharing, sincere and intimate monogamous relationship wanted. Able and willing to pamper, spoil and receive same. Athletic, 51, sports and travel a must. Would appreciate response from thin, athletic female interested in same goals. Age 30-40. Picture a must. Very special guy. 4259 ✉

NJ Attorney—36, 5'11", funny, warm, intelligent and handsome, seeks pretty female counterpart. Photo helpful. 7274 ✉

Not For Single Dads Only—Jewish female, nonsmoker, 37, sincere, loving, well educated, attractive, seeks caring, established, health-conscious, under-50 man who loves life. Photo and note. 7271 ✉

Classy Redhead—Slim, blue eyes, exciting and well-educated (LI). Seeks professional man (50s, nonsmoker) for whatever will be. Photo/note. 2518 ✉ ☎

Petite, Slim, Attractive—Dark-haired Jewish female, late 30something, interested in film, literature, art, travel, skiing. Seeks Jewish male, 35-45, interested in same. 2594 ✉

Model-Type Pretty Christian Lady—53 - looks 38. Refined, warm, vivacious, good cook and more. Seeks gentleman, 40 plus, any background. Photo. 7143 ✉

Single Jewish Male—36, Modern Orthodox, 5'10", never married, is financially ready to settle down, looking for a partner to share life's experiences with. If you enjoy shopping, from Tiffany's to Odd Lot... fine dining as well as a quiet evening at home - write. 7308 ✉

There Are Women—Who've called me good-looking. At 48, I'm a slim, fit, 5'9", divorced, bookish, moviegoing Upper West Sider, looking for a lifetime love. I'm passionate about my job (economics columnist for a National Magazine), but equally passionate about John Updike and Jane Austen. Words and picture(s) please. 7281 ✉ ☎

Beautiful Jewish Mother—39, 5'7", compassionate, writer, seeks tall, kind, generous, intellectual man, 40-60, for warm, secure, loving relationship. Detailed letter and photo a must. 2428 ✉

Ready For Marriage And Fatherhood—Attractive, trim, youthful school psychologist, 54, seeks lively woman desiring a(nother) child within a loving partnership that is emotionally honest, playful and intellectually alive. 4274 ✉

Ready To Have It All—Pretty, slim, honest, Ivy grad, successful medical professional, 41, super mom, athletic, loves music, art, travel, sports - and perhaps you. Nonsmoker. Phone/photo. 4227 ✉

Real Nice Guy—Cross David Letterman's humor with Mother Theresa's heart. Christian, 37, Northern NJ. Wanna exchange note, photo, phone? 7283 ✉

I'm Looking For Someone—Who's 40-plus, slim, cultured, athletic, Jewish, female - who would enjoy a good game of tennis, a symphony concert, fine dining and a good movie. I'm 51, slim, educated and nice to be with. Photo necessary. I have a weakness for Virgos with dark hair, sultry looks. Westchester. 2586 ✉ ☎

RN, MSN, Attractive—39, looking for MD, JD or MBA who is energetic, fun-loving, handsome and sincere, for permanent relationship and family. Photo and phone required. 2593 ✉

Rockland County Professional—Business woman, Jewish, 53, witty, warm, fun. Seek successful, outgoing male, 55-65, with sense of humor - enjoys family and wishes to share the pleasures of life together. Note/photo/phone. Thanks. 2592 ✉

Santa Seeks New Year's Romance—Very successful, financially secure investment professional seeks a marriage-minded female of intelligence, beauty, honesty and warmth. You enjoy champagne and sunshine, bubbles and balloons, ribbons and rainbows, mountains and museums, beaches and ballet. You must be young at heart but experienced enough to know that something wonderful happens during Christmas in New York. I am a divorced white male, 44, no children, Christian, tall, very athletic and look it, with a city/country life style. I have a broad range of interests and have the capacity to love and willingness to share and compromise. Note and photo are a must. 7230 ✉

Bright, Beautiful, Funny And Fun—5'9", 30-year-old Jewish woman seeks adventurous, insightful Jewish man to share serious times, silly times and the Sunday Times. 4234 ✉ ☎

Seeking A Beautiful Woman—You are youthful, creative, literate and happy in your life work. You want a man who is romantic and loving, yet strong and deeply committed to making a relationship work. I am 5'10", mid 50s (going on 35), Harvard educated, fit and financially secure. We both love international travel, living in Manhattan, movies with subtitles and late '60s rock 'n' roll. Together we can make a life that is fun and enriching. Recent photo, please. 2599 ✉

What Are You Doing For The Rest—Of your life? Widow, 49, slim, very attractive, seeks caring man, good sense of humor, not afraid of commitment. 4281 ✉

Attractive, Forthright Female—Psychotherapist, 38, offbeat charm and sensitive, seeks like-minded male. 4243 ✉ ☎

Sincere, Romantic, Caring—Divorced white male, 49, 6', down-to-earth, very affectionate and honest - enjoys candlelit dinners, music, dancing, movies, long walks and much more. Would like to meet attractive female with similar qualities, who is not afraid of love and commitment. Note/photo/phone to: POB 1624, White Plains, NY 10602.

Pretty, Slim—38, Jewish, seeks special man. Photo. POB 659, NYC 10156-0601.

Special Find—Jewish, 35, handsome, successful, athletic, bright, warm, sensitive and giving, seeks similarly special woman for a lifetime. Photo a must. 2600 ✉

Striking, Handsome, Tall Man—40s, 6'2", creative professional. Ready to share all adventures with best friend. Looking for creative professional woman who is a tall, healthy, natural beauty with a great sense of humor. (Fairfield County and Manhattan). Photo/note. 4244 ✉

Muse—Spirited, sexy Jewish woman, 39, worldly, Ivy consultant/poet, inspired by books, tenor sax, autumn, hikes, activism and you: witty man of letters - creative and (com)passionate, adventurous at work and play - ready to meet me. Children/animals welcome! 4254 ✉ ☎

Successful, Single, 36—5'8", good-looking, athletic Jewish male, seeks single, attractive, caring, affectionate, fun-loving woman, 25-35, for a special relationship. Photo/note/phone please. 4261 ✉

Sweet, Stunning, Sincere—30, 5'7", exceptional body and mind, MBA, successful, with class, wit and style. Seeks kind, successful male with traditional values. Aim: love, marriage, family. Photo/phone a must. 7313 ✉

Tall, Handsome, Jewish Physician—43, with a love of music and a droll sense of humor, seeking an intelligent, attractive woman, 20s-30s, for serious relationship. Photo a must. 2587 ✉

The First Tennis Passion!—29, honey-colored hair, green eyes, seeks sensitive, successful man (MD, JD, MBA), 29-35, for game, set, match - and more. Photo a must; will exchange. 7290 ✉

Tall, Hunky, Wealthy Playboy/Doctor—If you want one, you may as well skip this ad. On the other hand, if you'd settle for a nice Jewish professional, tall (that part's true), lean, mid 30s, who loves classical music, theater, Italian food and nice Jewish girls around 30 - send a note, bio and photo. 4272 ✉

Truth In Advertising—Attractive, slim, down-to-earth, 5'4", fun-loving Jewish female, who enjoys travel, movies, outdoors and Chinese food - seeks sincere, stable, handsome Jewish man, 37-45, for happiness ever-after. Photo please. 4235 ✉

Could I Fall In Love With Your Mind?—Absolutely! Your good character, spirituality and quiet male strength? Positively! Uncommon, attractive, single 50s woman - entrepreneurial, creative, warm, humorous, non-egocentered, communicative, emotionally mature, gourmet cook - seeks tall, European or gentle NYC male counterpart. Note/phone. 2564 ✉ ☎

Urban Jewish Butterfly—Nice to look at (feminine, tall and slender, 41, Mediterranean beauty). Better to hold... warm, romantic, caring and grounded. Seeks man with net: 40s, bright, successful, values tradition, mature, and able to laugh at himself. Moths need not apply. Note/photo appreciated. 7284 ✉

US Senator (To-Be)—32, CEO, tall, dark and very handsome, seeks his first lady. Photo please. POB 159, NYC 10185.

Avid Boy, Cinquante, Does Espy—Fervent gamine, hoping inveterate joy kindled. Love, marriage, nirvana. Optional photo. 7293 ✉

Beautiful, Artistic, Ivy-Educated—32, seeks handsome, self-possessed, truly cultivated man. Photo/note. 4199 ✉

Attractive, Successful, Classy Woman—Seeks highly cultured, successful gentleman, 50-65, used to the good life. Note/photo/business card. 2545 ✉

Very Lovely Blond—43 (looks far younger), Jewess, seeks laughter, warmth with marriage-minded, successful man. My pursuits are work (psychotherapy), NY culture, being fit...but wish to test many new waters. 4248 ✉

Very Pretty, Young-Looking—Jewish female, 37, seeks college-educated male, 37-45, who is genuinely interested in achieving a permanent relationship. I am a former attorney now leaving the practice of law for a public-interest job. I'm a trained classical pianist whose main love is classical music; also like popular movies, theater, moderate sports. Please do not write unless you feel you will be ready for a serious commitment at sometime in the near future, and live in or close to NYC. 7294 ✉

Striking Creative Professional—Loves music, movies, animals. Looking for caring relationship with successful man, late 30s-early 50s. Photo. 7273 ✉ ☎

With Jaclyn Smith Looks—A good heart and success in my career, this Jewish, intelligent, very warm and loving lady would like to meet her counterpart. I love the culture of NY, traveling the world and sitting by the fireplace with my guy. If you are in your late 30s-early 50s and feel you are emotionally ready for a meaningful relationship, please respond with note/photo/phone. 2575 ✉

Still Looking, At 40-50—For your prince? Wouldn't a handsome/wise king be better? He lives in a castle by the sea, searching for a witty/trim/lovely lady for sailing, tennis, skiing and adventure. 7268 ✉ ☎

160 IQ—Seeks permanent parking space. I seek an inspirational, cerebral, fit, funny, loving woman, 20s-30s. I am 30s, successful, financially independent, handsome, self-aware, communicative, intuitive and fun-loving. Note and photo a must - will send same. 7234 ✉

44, Youthful, Vibrant—Shapely, very attractive, Jewish professional woman, intelligent, warm, seeks a man for meaningful relationship, heavy on the fun and love. 4225 ✉

Blond Lady Artist—40s, museum and gallery-goer, traveler. Country weekends by my fireplace or skiing in the West. Charismatic charmer sought. Handwritten note and photo please. 4240 ✉

Hardbody With Class—Very cute, genuine and intelligent male, professional, 5'11", seeking cutish, very slender and smart female, 30s, with great legs, for the real thing. Note/photo/phone. 4247 ✉ ☎

Desire Sincere Relationship?—I'm 36, 5'11", 165 lbs, Jewish, athletically fit, attractive, professional. I want to share good times with 25-32, pretty lady. Photo please. 2576 ✉

Direct Male—Down-to-earth finance exec, 38, seeks Jewish female with sense of humor for love, marriage and children. POB 334, NYC 10268.

Petite, Pretty, Sexy, Fit, Smart—Financially independent, well-educated, witty, young 42, single woman seeks a husband and life partner of the same qualities. Recent photo and descriptive letter requested. 7307 ✉

The Verdict Is In—This single Jewish male, 34, 5'4", JD, Conservadox - who is successful, warm, mellow, with varied interests and cooks too - is looking to meet a single Jewish female, 26-34, who is petite, with similar religious affiliation and qualities - for probation and possible life sentence. 7300 ✉

Westchester Entrepreneur—Would enjoy meeting woman, 50 plus, who enjoys music, fine dining, sports, pets and adventure. Fotos gladly exchanged. 7301 ✉

My New Year's Resolution—Find a wife who wants kids - company executive, 43, 5'11", divorced (no kids) - seeks single white female, under age 32, buxom, nonsmoker. Photo/note needed. 2577 ✉

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Studying French—Single white female, 39, seeks intermediate Francophiles, to practice French conversation. 7299 ✉ ☎

Psychoanalyst - Female, High-Energy—40s, married. Seeks female friends. Loves good conversation, museums, antiquing, classical music, sharing laughter. H268✉

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STRICTLY PERSONALS

Top Cat Seeks Fabulous Feline—Tall, good-looking Jewish professional, young 38. Purrs easily. Loves NYC prowls, country romps, cosy evenings. Seeks cute, funny, self-aware lady for frolicsome, lasting relationship. Note/photo. 2585 ✉ ☎

Lively Lawyer—Warm, attractive Jewish woman, 39, with a gentle soul, seeks caring, smart, Jewish professional man, 35-46, to share ideas, laughs, NYC culture, tennis and all life offers. Note/photo. 4280 ✉

Young Woman, 68—Seeks intimate friend - fun man of substance, "60something," to share the joys of life. 7318 ✉ ☎

Marriage-Minded Professional—Jewish male seeks down-to-earth female to 36, with inner beauty, for the pleasures of marriage and family. 2562 ✉

Exciting, Radiant Beauty—Within and without, early 30s, 5'6", 120 lbs - seeks a Jewish, tender-hearted, handsome professional man with high integrity and a good sense of humor, to share love, friendship and future. Photo please. 7266 ✉

Renaissance Man—Attorney, Jewish, 32, who enjoys arts, music, sports - seeks well-developed and fit soul mate, 24-30, for fun and... Photo. 7304 ✉

Naturally Blond, Long Curly Hair—Successful single mom with big blue eyes, long legs and warm heart, seeks tall, athletic professional male, 35-45, to share serious workouts and loving relationship. Photo/note. 2578 ✉

Tall, Dark, Very Handsome—53, sincere, affectionate, understanding, faithful, marriage-minded man. We're both retired, homebody-type soul mates; we both enjoy watching the stock market on cable TV all day. POB 340, B'klyn, NY 11229.

Relatively Red-Headed—Quite pretty, fairly rational, bright, independent. Lover of fiction, desolate, high and windy places and NYC - 37, professional woman... passionately longs for intelligent, entertaining, successful man with thoughtful, serious and silly sides. Note and photo, please. 2579 ✉

Let's Connect—Pretty, blond writer, genuine, sense of humor, Jewish. Wants warm, secure man with heart and brains, 46 plus, NYC/Westchester. 2591 ✉ ☎

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thanks you for being
with us this past year
and looks forward to our sharing
A VERY HAPPY NEW YEAR!!!

Creative And Lively—Professional/artist, enthusiastic about city and country pleasures, slender, pretty, 40s, seeks stable, slim, communicative man who shares her avid interest in people and places. Letter/phone. 7269 ✉

European Male—30s, tall (6'2"), attractive, athletic, intellectual (PhD) looking for an exceptionally intelligent, fit, athletic and presentable female to enjoy New York's theaters, restaurants and each other. Note and photo. 2580 ✉

Charming, Pretty, Intelligent Female—37, 5'7", who likes theater, travel, the arts, old movies and romantic dinners - would like to meet intelligent, attractive, outgoing, sincere, caring man, 35-42, to share wonderful times and hopefully more. Note and photo please. 7280 ✉

Wanted:—A very handsome, successful, smart, athletic guy, 34-45, who is confident yet warm and honest, with a great sense of humor. Do you want a special relationship, with basic values and goals? If so, this very pretty, black-haired, blue-eyed, successful, athletic, passionate and fun 36-year-old wants to meet you. 2589 ✉ ☎

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 752

BY MARY ANN MADDEN

I'M RUINING MY PRESCRIPTIVES CUSTOM FOUNDATION BY CRYING OVER YOU SINCE YOU JUMPED THE TURNSTILE OF MY HEART

WHEN YOUR VOICE MAIL IS EMPTY, YOU'LL KNOW IT IS I

IF MY STEPMOTHER ATE AT MORTIMER'S, YOUR FATHER WOULD ASK HER TO OUR RECEPTION

Above, City Eastern song titles. Competitors are invited to create one, please.

Results of Competition 749, in which you were asked for the opening sentence of a tell-all book.

Report: "As I sit here remembering you, how you were when you first started to enter those stupid contests in the back of that magazine, I can only say: 'There is no dedication for this small book of reminiscence other than the one I write now: This one's on me, babe.' " Uh-huh. Some of the dedicatees have only the bleakest grasp of what constitutes one sentence. And we were counting. Topic voted most popular: the First Cat–elect and family. Y'all are up-to-date as all get-out here. And talented. So thanks for these. That goes for your little dog Toto, too.

First Prizes of two-year subscriptions to "New York" to:

Deep Throat is not the name I would have chosen for myself.
L. Soth, Northfield, Minn.

While some say that living well is the best revenge, I think that when it comes to fancy-pants Prince Charmings who turn out to be pond scum, writing all about them is even better, but hey—with this book, I'm aiming for both.
Suzie Bolotin, Chapel Hill, N.C.

Violating the code of *omertà* is not something one undertakes lightly.
David Presby, Teaneck, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

She didn't ask for enough ammunition for me to be concerned, so perhaps I really am part of what happened next.
Connon Barclay, Holland, Mich.

Call me tattletale.
John Foshee, Austin, Tex.

He was my cellmate for two years, and he wasn't the strong, silent type.
Scott Brandsen, Zeeland, Mich.

And Honorable Mention to:

They're some of Hollywood's biggest box-office names, but to the psychoanalyst in whom they confide, they're mere mortals struggling with loveless marriages, chemical dependency, and, in the case of one eight-time Academy Award nominee, a particularly embarrassing form of sexual dysfunction.
Larry Laiken, N.Y.C.

Excess is my middle name.
L. Mark Nelson, N.Y.C.

Probably no public figure is so mulishly secretive about his private life as the man I call Jerry—and surely nobody outside his immediate family knows the adult Holden Caulfield as well as his UPS man.
Kevin McLoughlin, San Diego, Calif.

She asked me if I would give her a ride home from the Senate's annual staff office party, but that's not what the press would lead you to believe.
Elliott Curson, Philadelphia, Pa.

Last night I dreamt I went to Brooklyn again, where the Brobdingnagian man who today holds court from a corner table at Spago was known simply as "little putz."
Marjorie J. Levine, N.Y.C.

She awoke at noon, luxuriating in the warmth of the goose-down quilts that repelled Budapest's winter chill.
A. Shulman, Chevy Chase, Md.

Since that night when he first asked me my definition of *kinky,* I knew my duties in that administration would be different.
Michael B. Duffin, Los Angeles, Calif.

As personal trainer to the wiseguys, I've seen the soft underbelly of the underworld.
Helen Rosenbaum, N.Y.C.

She nimbly leapt onto the couch, fixed her brown eyes upon me, and folded her paws under her.
Allen Brookins-Brown, Minneapolis, Minn.

I remember it well, that cold December afternoon when I came into this world; the light bothered my eyes, the cold air made me shiver, and the midwife wore black.
Winnie Hefley, Schenectady, N.Y.

Like the building in midtown Manhattan that bears his name, my ex-husband has a sleek façade concealing shoddy construction with inferior materials.
Jonah Schwartz, N.Y.C.

The bizarre contradictions of my checkered life appeared to unfold or, rather, unravel almost from the very start when, before I was quite 3, my father ran out on us, and my mother took to the bottle for solace and the street for income.
William L. Bennett, Muskegon, Mich.

I cobbled Garbo's shoes.
Anthony G. Bowman, Washington, D.C.

Tom Wolfe's reputation as a vanilla-suited dandy would tarnish a bit if Americans could see him at home in turquoise sweatpants, Velcro-close sneakers, and an over-laundered BLONDIE WORLD TOUR 1980 T-shirt.
Patsy Couper, Clinton, N.Y.

How could she be 49 years old when we met in kindergarten and I'm collecting Social Security?
Patricia O. Simmons, Louisville, Ky.

Nubile is a word one hardly ever reads or hears anymore, but somehow *nubile* was the only word that came to mind.
Physics Bldg., SUNY, *Albany, N.Y.*

I first met them mangerside in Bethlehem, where good manners constrained me from expressing my opinion as to the appropriateness of myrrh, etc., as a baby gift (I had brought the newborn a reed teething ring).
George Sumner, Winnetka, Ill.

No, he was never boring, and yes, he always cleaned up any messes he made.
Bob Walser, Minneapolis, Minn.

I hardly think that I am writing this for fame, for if that were the case I should tell the things I leave out.
Connie Pace, Damariscotta, Me.

The Gilded Goddess lay atop moiré satin and under dozens of framed magazine covers of her seductive self, now blanketed in the product of a recent binge—her own vomit.
Charles Almon, Brooklyn

With shaking quill I scribe these words, of a poet renown'd who signed his name to tales ne'er writ by him.
E. Stallworth, Willow Grove, Pa.

They say that laughter is the best medicine, but those of us who worked closely with the "funniest man in America" know well that laughter can be a bitter pill.
J. Bickart, N.Y.C.

As a small child, Michael Ovitz became fascinated with marionettes.
Jeff Tenzer, N.Y.C.

Long overshadowed by the marital ups and downs of his siblings, the Queen's youngest son emerges in these pages as a peculiarly unroyal person.
Tom Lester, Los Angeles, Calif.

Some people are bound to object to this book, but I believe in Truth . . . a commodity in short supply in the Hollywood of the 1980s.
Viktor Blume, Sayville, N.Y.

Even as a child, my brother Terry, alone among the Andersons, had trouble with the words *please* and *thank you.*
Louise Hoffman, Lyons, N.Y.

Who could know Mother Teresa better than her maid?
Nancy Riggan, Orange City, Iowa

If revenge be as sweet as they say, why should I deprive myself of this confection?
Edith Calmenson, N.Y.C.

When you're known as "the Rembrandt of the tattoo parlors," take it from me, you're going to meet some interesting folks.
Joe Clonick, N.Y.C.

My tale begins when I was the extra man on my best friend's honeymoon.
Joseph S. Wile, Lexington, Ky.

My mother always used to say, "One for blow and one for show," referring to my handkerchiefs, and I guess I've always been that kind of guy.
Margaret D. Dale, Longmeadow, Mass.

All of the dirt isn't on top of Jimmy Hoffa.
Louis B. Raffel, Northbrook, Ill.

I've followed the elephants for as long as I care to remember.
Susan T. Schwarz, Scarsdale, N.Y.

The last time I saw her, clad only in one of her see-through bikinis, she was in one of her famous rages—but that's the end of my story, and we should start at the beginning.
Sheila B. Blume, M.D., Sayville, N.Y.

Long before Madonna, long before Fergie, long before the sexual revolution, I am.
Ruth Migdal, Brooklyn

Sometimes being dentist to the stars bites.
Kathy Cusatis, Peekskill, N.Y.
sp. ment.: Barry Cutler, Sherman Oaks, Calif.

Up front, I harbor no anger toward my Wall Street associates.
David I. Warren, Chagrin Falls, Ohio

Judy's city-slicker cousin, Ava's best pal, Lana's roommate, and third plane-percher from the left, behind Ginger, in *Flying Down to Rio*—I played them all.
Barry Bellinger, Washington, D.C.

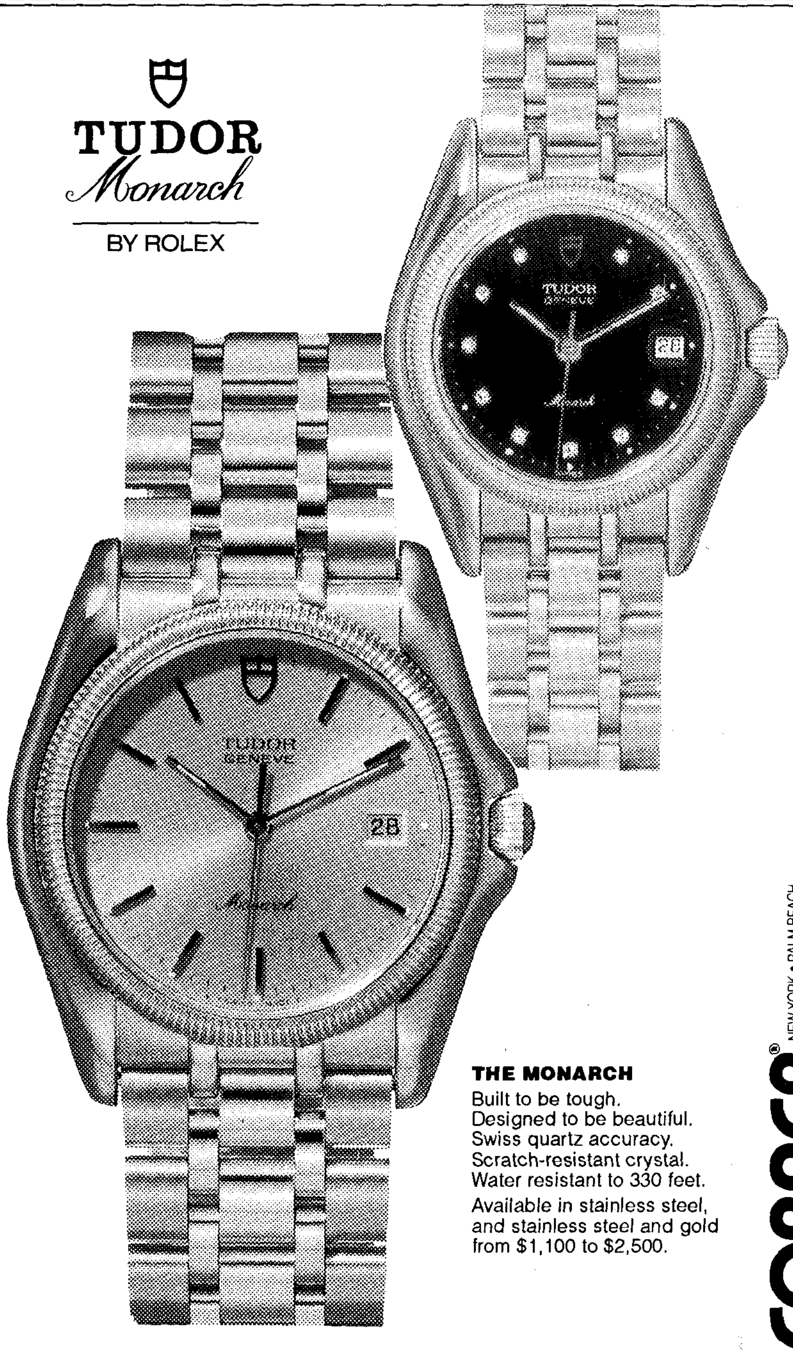
I'd been told of the inadvisability of writing this exposé, but the notorious here mentioned are dead and buried, so there's not much chance of my joining them prematurely.
Ted Berkelman, Bronx

As his fiancée of two months, I thought it odd when he invited me to meet his father and not his mother.
Anthony E. Calaceto, Brooklyn

I did not ask to be God's gift to women; but whatever the hand you're dealt, you've gotta play it or get out of the game.
Trip Plymale, N.Y.C.

I always look for the sun, the stars, and serenity, but one cannot ignore the dark, swift-moving clouds and the oppressive heat that precede a raging storm.
Wallace L. Goldstein, Westfield, Mass.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 752, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by December 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 25 issue. Out-of-town postmarks are given three days' grace.



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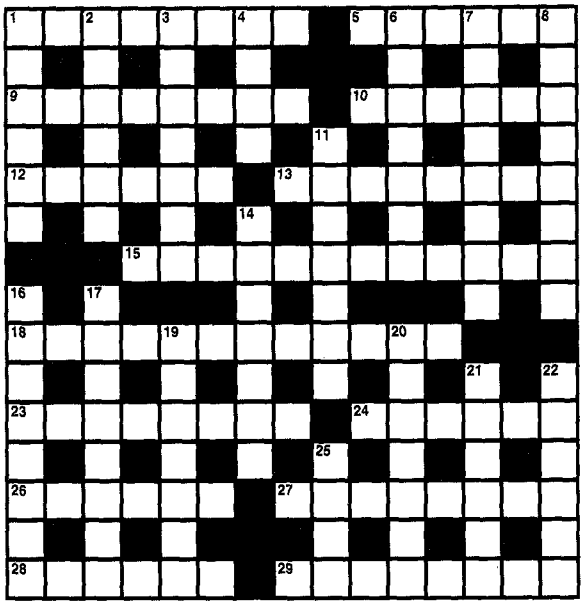
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Hold back—come down after all the others. (8)
5 Dressing right to receive the cup. (6)
9 Run into the first of several singers. (8)
10 Spot and secure a tasty apple. (6)
12 Not a railway official. (6)
13 Indicating renovation required to the brickwork. (8)
15 Obey an odd but correct order without question. (6, 1, 5)
18 Music men doing a stretch? (7, 5)
23 Synthetic stone for which Ireland is renowned. (8)
24 A way to get into credit. (6)
26 Grounds for respecting a certain issue. (6)
27 The hunter taking part rode badly. (8)
28 Dislike of French check-out. (6)
29 The cleaner is apprehensive about youth. (8)



DOWN

1 A seaman phoned, holding it up. (6)
2 Tart as can be making the beds. (6)
3 Book—a pound. (7)
4 Fancy a little cottage beside a wood. (4)
6 Got into a row for crooked dealing. (7)
7 When the skipper's short, debts incurred can be critical. (8)
8 Manage a means of entry for an old drop-out. (8)
11 A drink that should be warm. (7)
14 Contrive to read a number in bed. (7)
16 Duty-free. (8)
17 Force could well trouble the viewer. (8)
19 Fears to stumble—surrounded by massive rocks. (7)
20 He explains the stuffing of venison with fish. (7)
21 The woman's out of breath. (6)
22 **27**'s big game. (6)
25 Leading artist backing up the church. (4)

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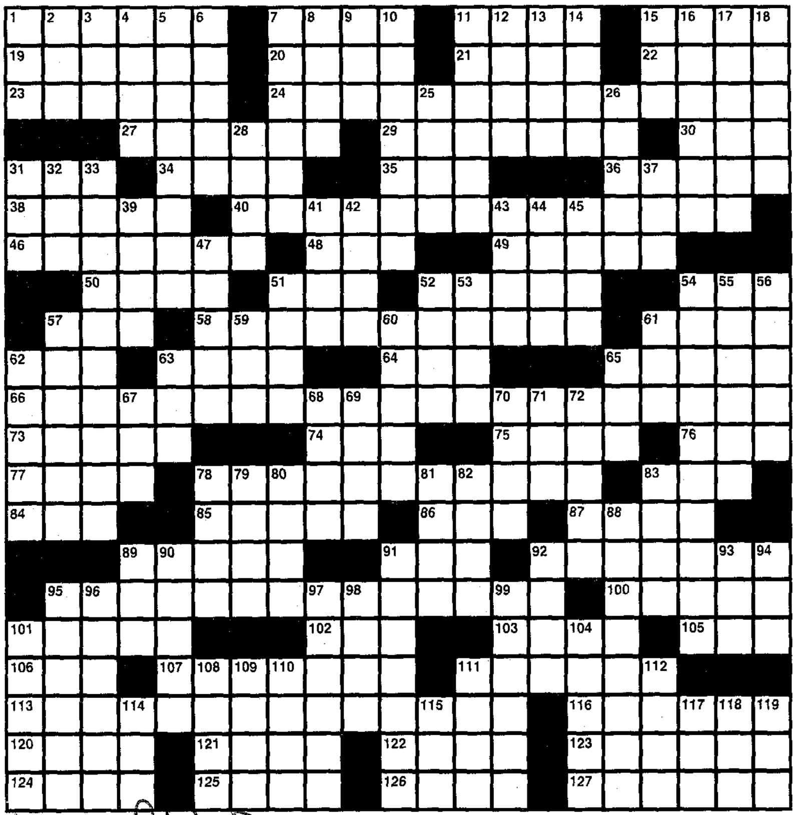
'CHRISTMAS RAPPING': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Texas border city
7 Rank above viscount
11 Andy's cohort
15 A miss —— good as a mile
19 Where to put kohl
20 Brainstorm
21 Act of derring-do
22 Morse form
23 Zodiac twins
24 Christmas offering from Japan?
27 Searched for
29 On the way
30 Stocking mishap
31 Checkup sounds
34 Obscene material
35 Marshall Plan agcy.
36 Hall-of-Famer Pee Wee
38 "—— Luck," '70s sitcom
40 Bug in Santa's ear?
46 Kemal of Turkey
48 Prosecuting attys.
49 Macabre
50 Wearing nothing
51 Former 3rd Ave. trains
52 City in civil-rights history
54 After beat or sput
57 Wood thickness
58 "Tis the season ——" (Chaplin's carol)?
61 First-rate
62 "—— he drove out of sight . . ."
63 Vocalist Vikki
64 Before esses
65 Go formal
66 Santa's Christmas Eve worry?
73 Profit from error
74 Part of TGIF
75 Debtors' chits
76 Have a bawl
77 Quantities: abbr.
78 Sight of a smash-up?
83 Earth mover
84 Middle of a Peking name
85 Doves' opposites
86 Paul Newman role
87 Vista
89 Pickling liquid
91 Anderson's "High ——"
92 Slavery
95 Fear of Santa?
100 Innsbruck's region
101 The Campbells, et al.
102 Numerical prefix
103 Bethlehem illuminant
105 Grand Coulee, e.g.
106 Morsel for Dobbin
107 Hairdo honcho
111 Ushers' beats
113 What to buy for the thinking man?
116 Narcotic
120 Take a break
121 —— over (capsize)
122 Kind of saxophone
123 Concealed
124 Westernmost bit of the U.S.
125 Altar alcove
126 At no time: poetic
127 "—— Fideles"

DOWN

1 Drumstick
2 Popeye's yes
3 Dream phase: abbr.
4 The Yale team
5 Prehistoric biggie
6 Hatred
7 Last of an octad
8 Mine entrance
9 Source bk.
10 Triangular sails
11 Public fight
12 "Get —— the Church on Time"
13 Pearl Harbor's locale
14 No dele, to printers
15 Rink surface
16 Evening party
17 Put in tune
18 Paris's river
25 Grimm start
26 Pierre's thanks
28 Goo
31 Carte words
32 On a winning streak
33 Saint Joseph?
37 —— out a living
39 Collar accessory
41 Out of work
42 Not fem.
43 Convict's cubicle
44 Between do and fa
45 Dies —— (Day of Wrath)
47 Change the label
51 River of Spain
52 Ranee's wraparound
53 Word with "while"
54 Christmas craven?
55 Guarantee
56 ". . .Cuckoo's Nest" author
57 Forewords
59 Fort near Monterey
60 Cable hole, on a ship
61 Remark from Sandy
62 Glow of fame
63 News channel
65 —— Moines
67 Apr. 15th addressee
68 Candle cord
69 Extreme degrees
70 Hastened
71 Brick poundage
72 Egg: Sp.
78 Greek letters
79 Talk wildly
80 Washstand pitcher
81 Scat!
82 Sidewalk edge
83 Lamarr of films
88 Dauntless
89 Embargo
90 Charlotte or Ballet
91 Hammett title character
92 Diamond clubs
93 Malabar Coast port
94 Endangered tree
95 Table wine
96 Dernier cri
97 Lawrence of Arabia portrayer
98 Coll. teacher
99 Physics Nobelist Rabi
101 Dried coconut meat
104 Greeting in 13-Down
108 Songsmith Paul
109 Staircase unit
110 Weathervane abbrs.
111 Prepay the pot
112 Flank
114 Comic-actor Erwin
115 —— de France
117 Some are classified
118 Vietnam offensive
119 Ending for ethyl



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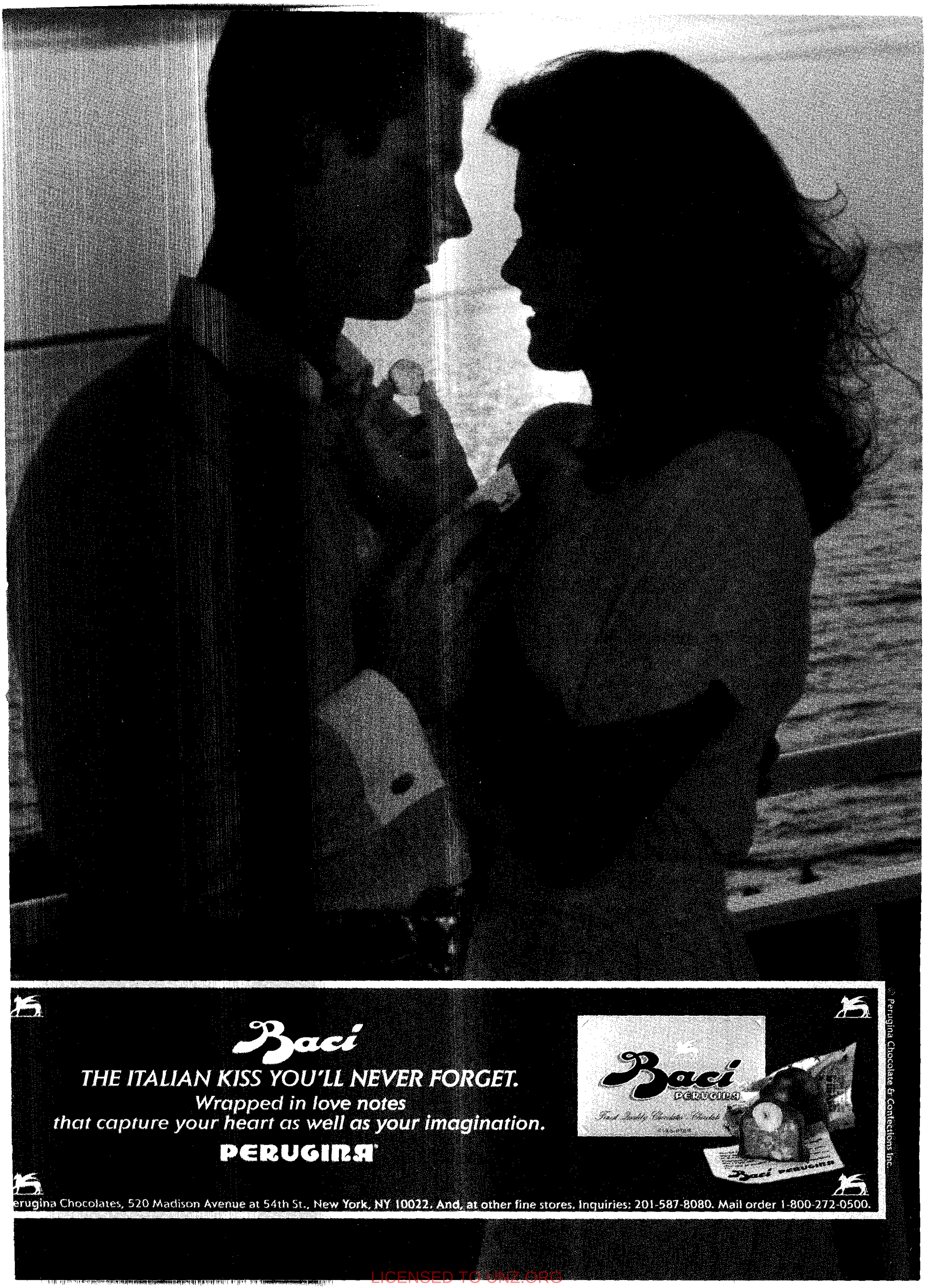
Solutions to last week's puzzles appear on page 180.



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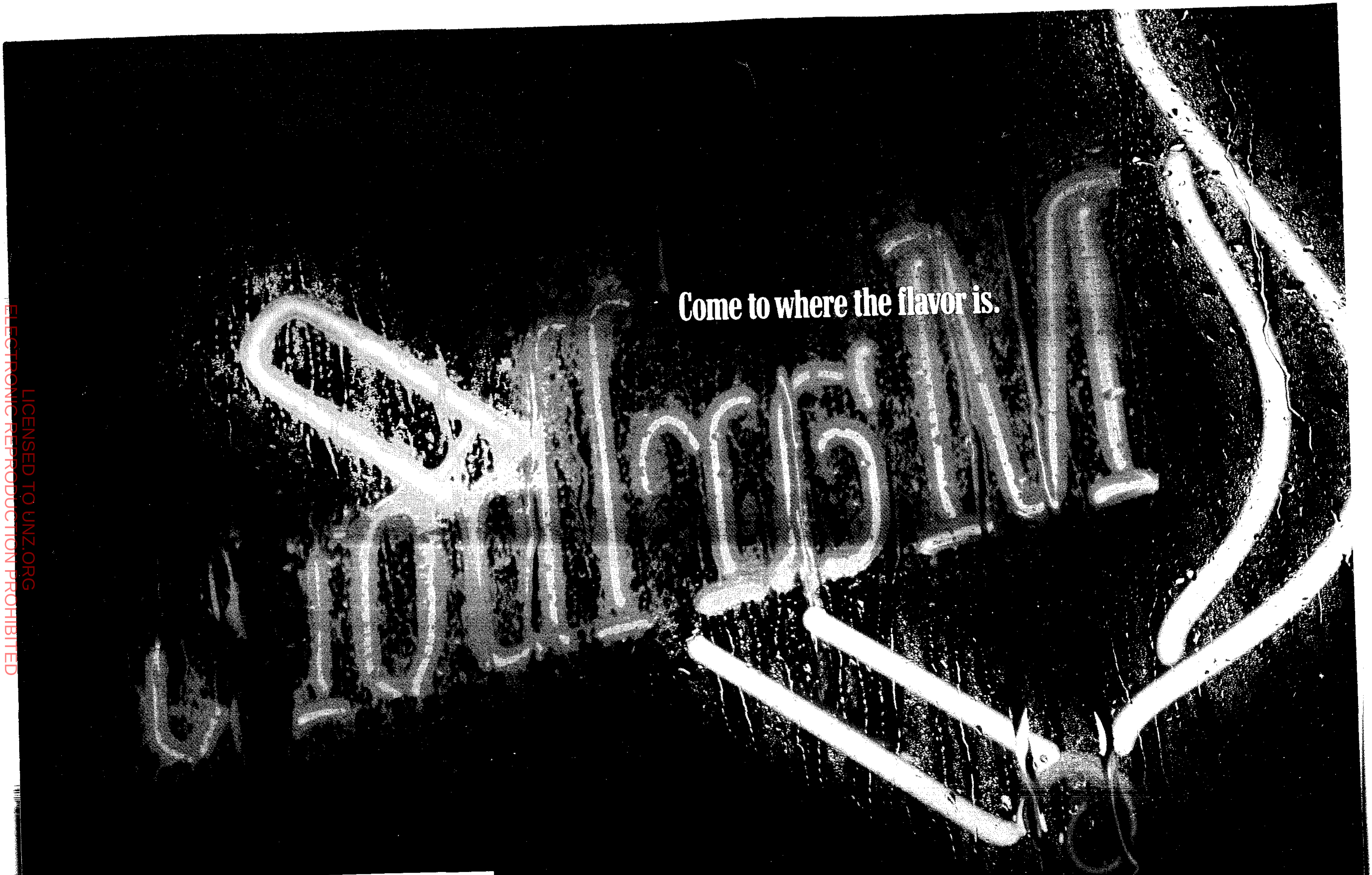
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